

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



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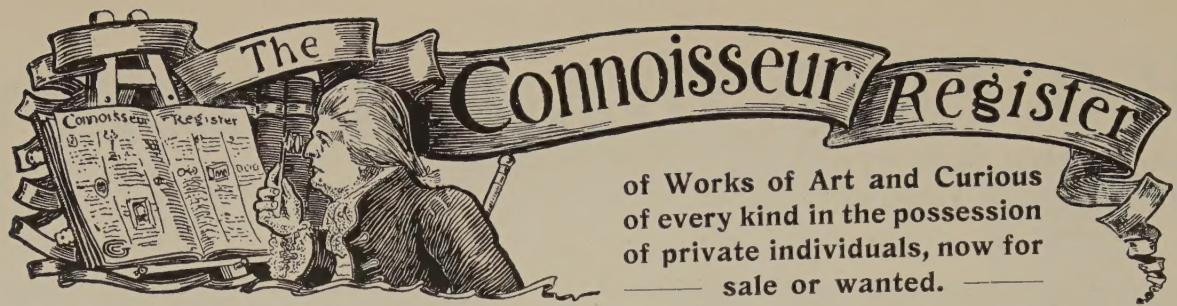
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III.



Collectors and Dealers should carefully read these Advertisements.

The Register Columns will be found of great assistance in bringing **Readers** of The Connoisseur Magazine into direct communication with **private individuals** desirous of **buying** or **selling** Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. **Buyers** will find that careful perusal of **these columns** will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms

SPECIAL NOTICE.—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

Buyers of Chinese and Japanese Paintings, write to [No. R5,196]

Old China.—Wanted, by gentleman collector, perfect pieces, services, etc., marked Spode, Swansea, Flight & Barr; also with roses on gold ground. [No. R5,197]

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Antiques, Decorations.—Saleswoman requires post; many years' business experience. Could take management. [No. R5,200]

For Sale.—Oil Painting, full length, *Portrait of Child with Dog*, size 50 in. by 40 in.; reputed work of Dahl. Can be seen by appointment. [No. R5,201]

Wanted.—Mezzotint Portrait of Josiah Hort, Arch-bishop of Tuam, by A. Miller, 1752, after Wills; also Engraving of the Rev. Nathaniel Bliss, Astronomer Royal, 1762-64. [No. R5,202]

Lead Cistern for Sale.—Embossed, dated 1723; 40 inches long. [No. R5,203]

Wanted.—Swiss Prints, Views, Costumes, etc. Books and any other Swiss antiques. [No. R5,204]

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for illustrated announcements from the **Advertisement Manager**, Hanover Buildings, 35-39, Maddox Street, London, W., to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the **Connoisseur Magazine Register**, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

Lost from a House in Kensington, small Nutmeg Grater, rounded ends, chased all over, George III., with monogram E.M.C. on lid. Owner is anxious to recover same, and will pay the finder a reasonable price. Apply [No. R5,206]

For Sale.—Pictures by Léonardo da Vinci, Sasso-ferrato, Michael Carré, Muller, J. Hondecoeter. [No. R5,207]

Irish Lady is anxious to dispose of Old Limerick Lace Veil, one yard square, in her family for about 100 years; also an Indian Cashmere Shawl (Paisley pattern) and Silk Scarf, all same period. Full particulars given and goods shown. [No. R5,208]

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For Sale, cheap.—Five Antique Vases, genuine Faïenza. [No. R5,211]

Continued on Page XVI.

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These reproductions will be found most useful by dealers for submitting to customers who are unable to call. Mr. Ewart Millar, who makes a speciality of this photography, will call personally on receipt of a letter addressed to 8, Margravine Gardens, Baron's Court, W. Telephone No. 4014 Western.

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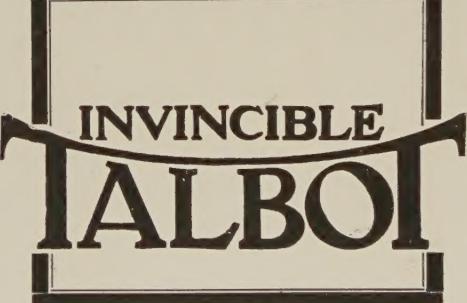
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THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY.)

Editorial, Advertisement, and Publishing Offices: Hanover Buildings,
35-39, Maddox Street, W.

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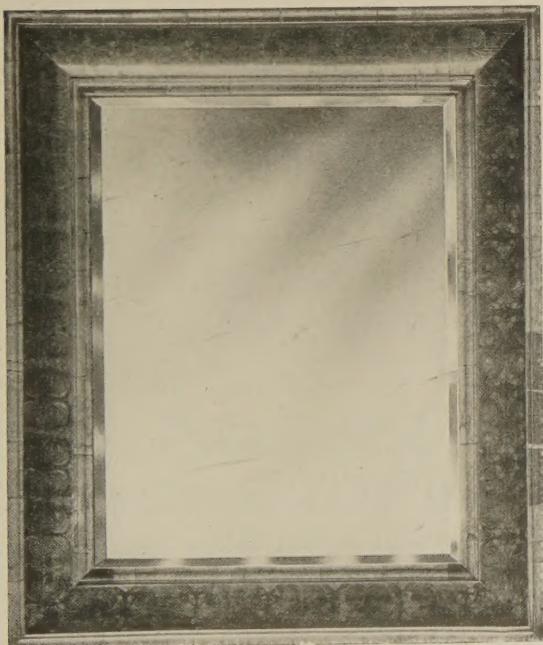
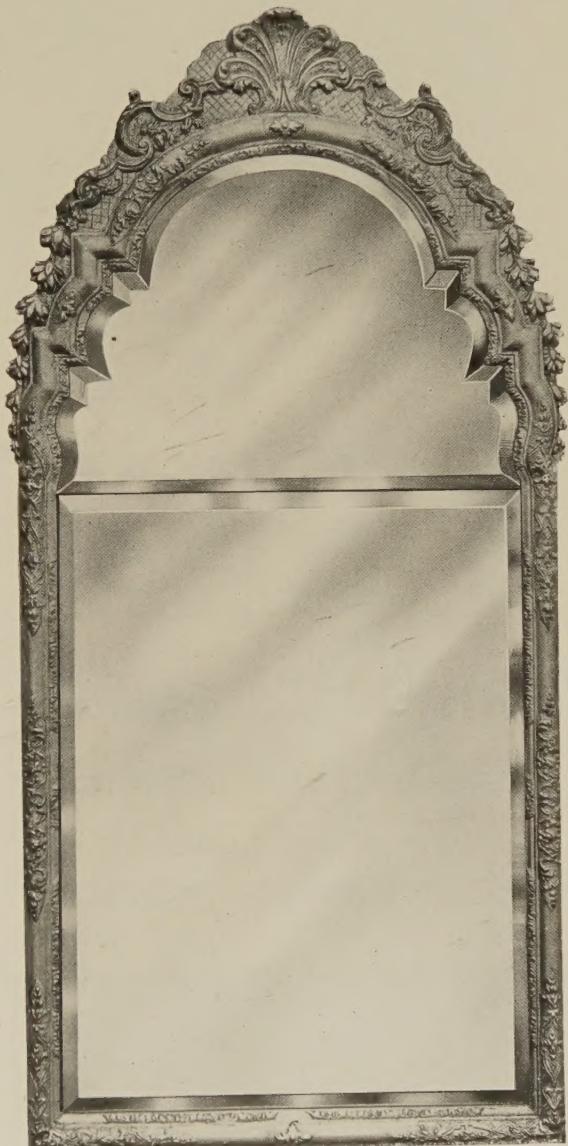
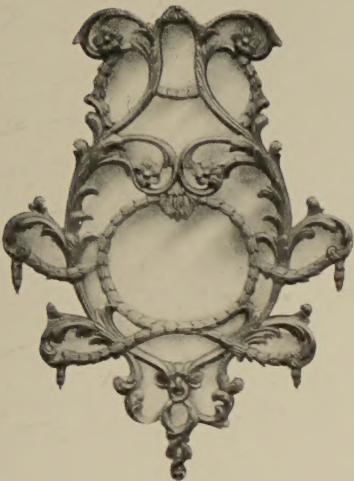
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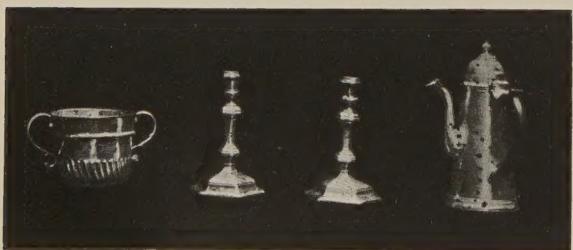
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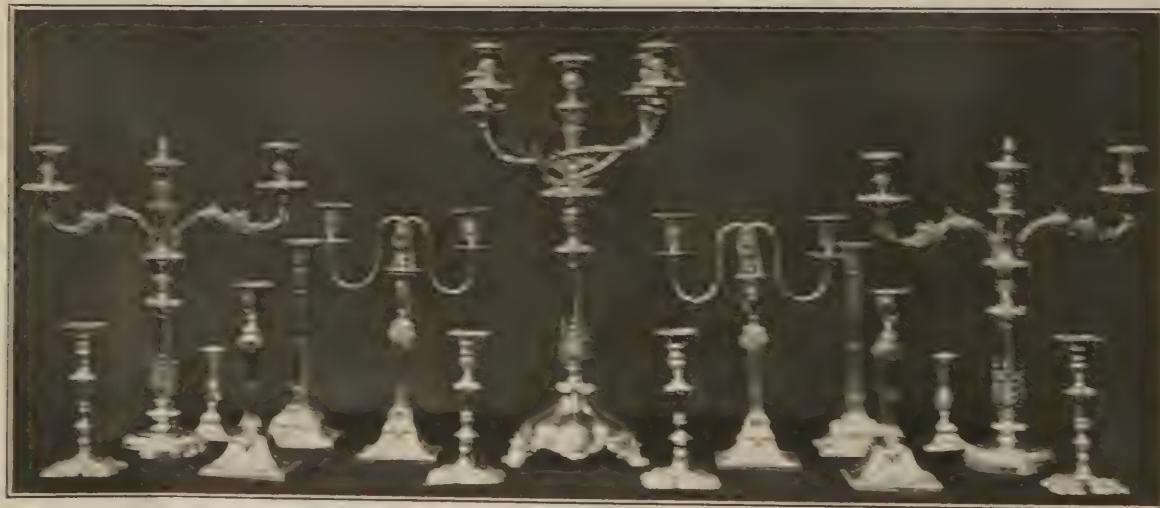
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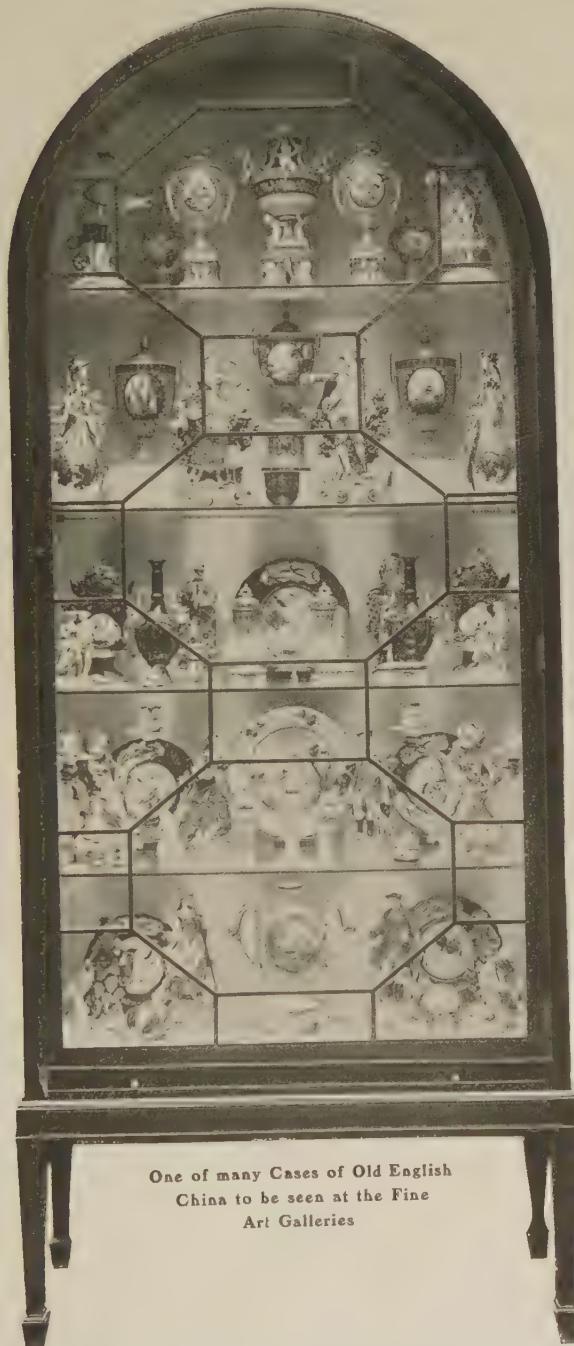
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The Connoisseur REGISTER

*Continued from
Page IV.*



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[No. R5,212]

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[No. R5,214]

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Wanted.—Old Oak Double Bedstead, not four-poster; also two single ditto. [No. R5,217]

Old China, ten pieces, Derby pattern.—Expert's opinion, "Probably by Spode." Seen by appointment. What offers? Photo sent. [No. R5,218]

Gentleman (London) wishes to realise his Collection of genuine Old Prints and Engravings (Rembrandt, Dürer, Portraits, etc.). No dealers. [No. R5,219]

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Continued on Page XXXVIII.

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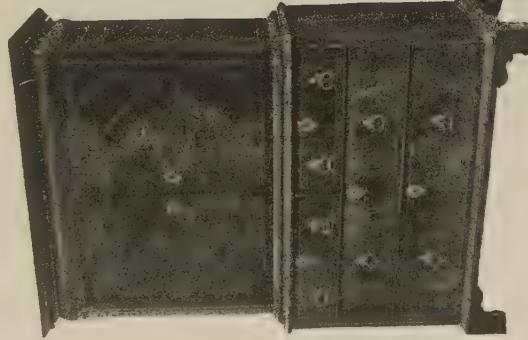
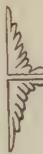


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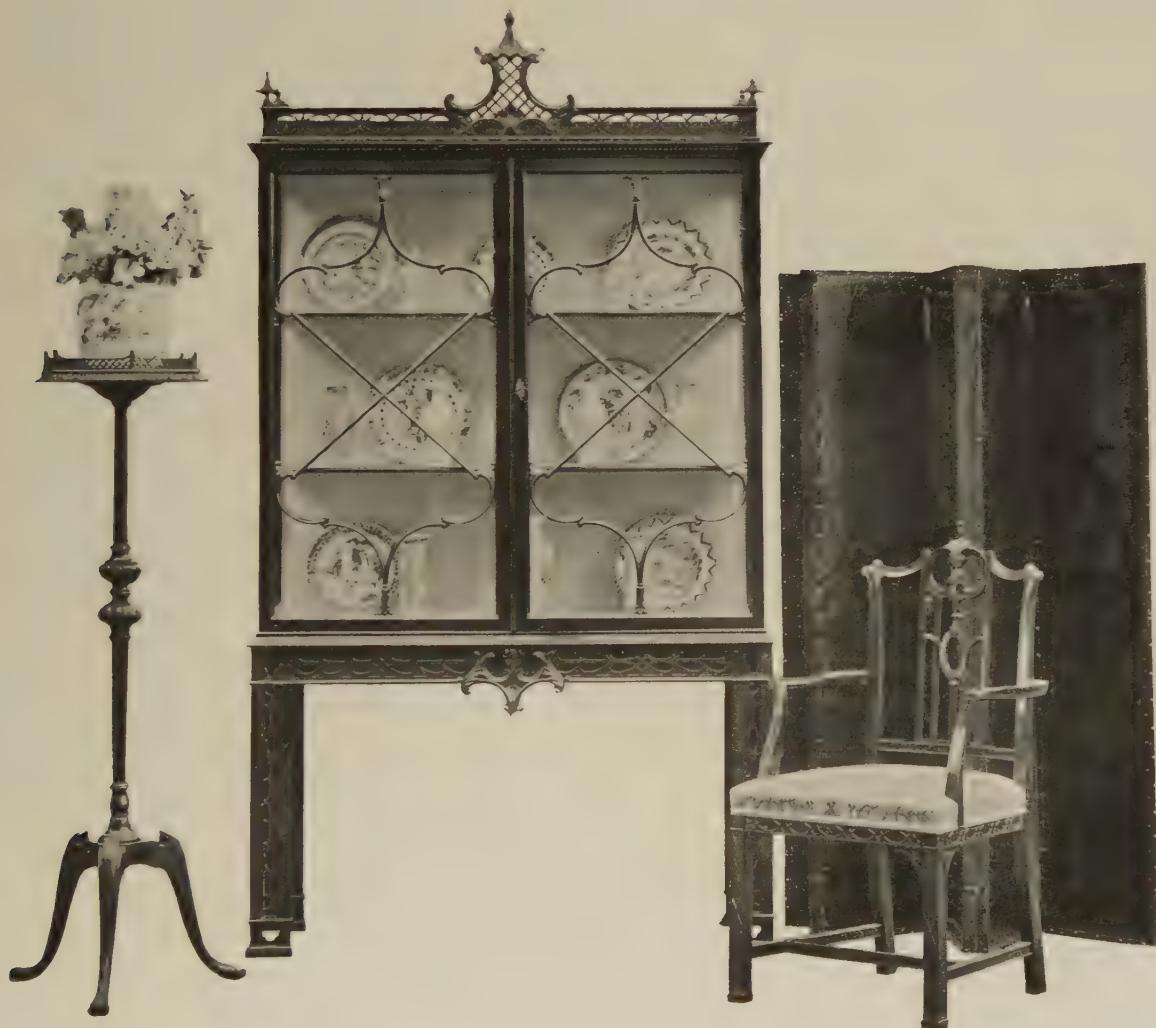
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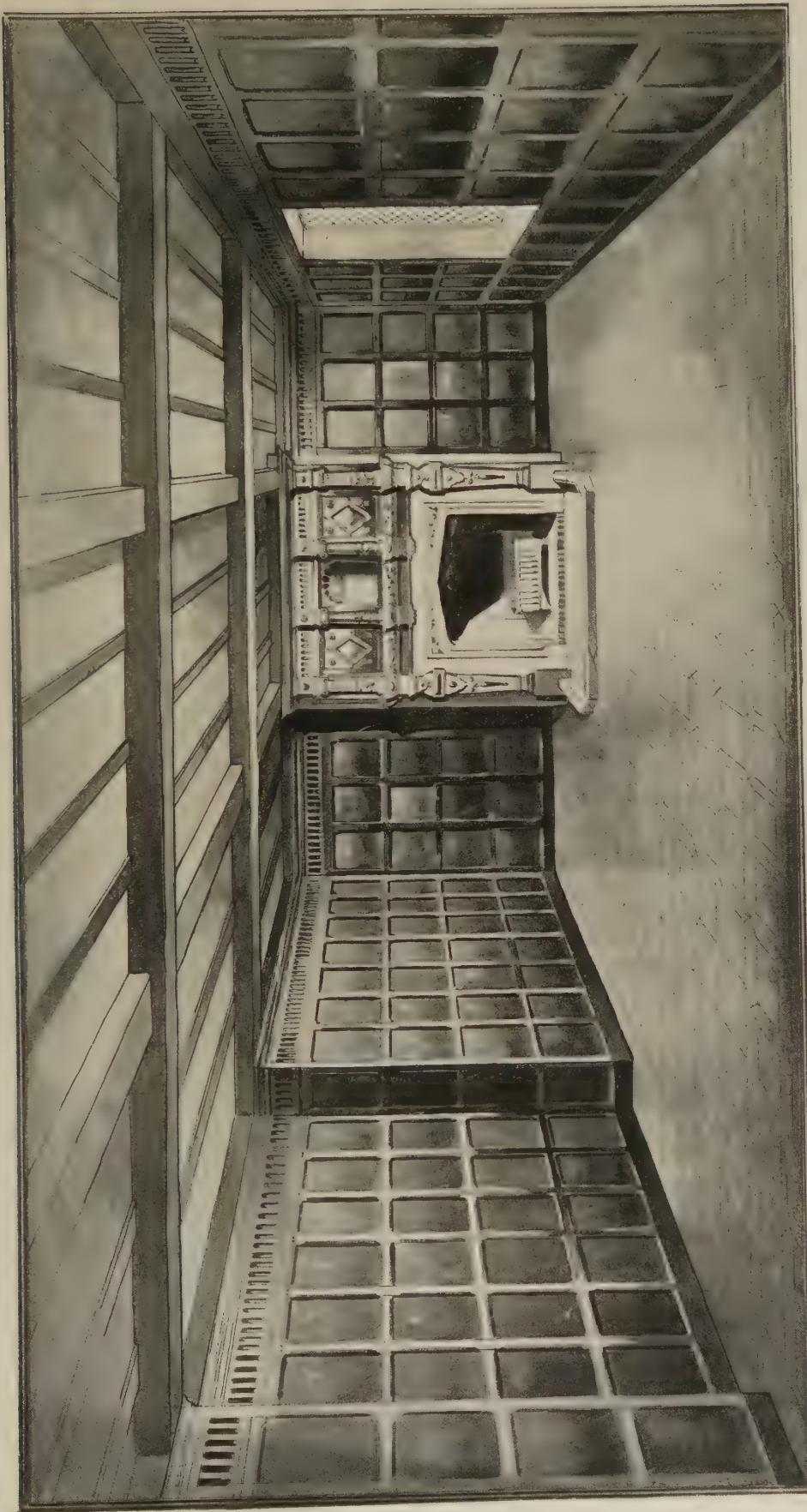
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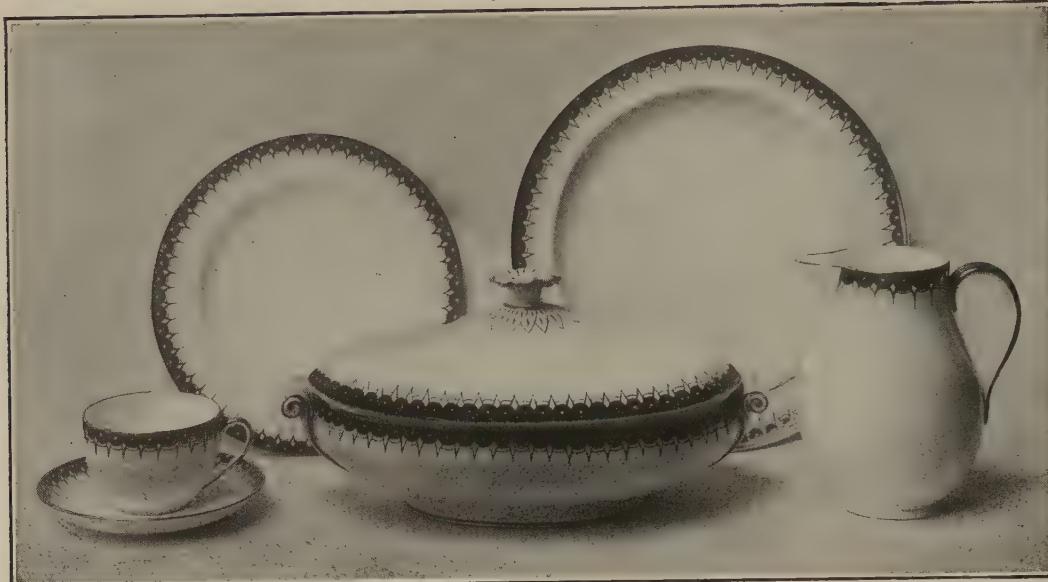
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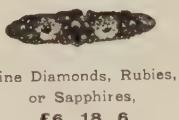
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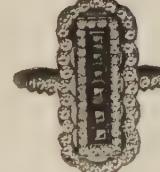
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Continued from
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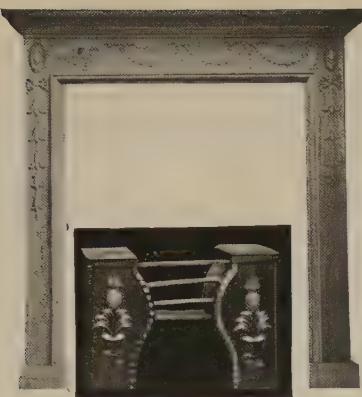
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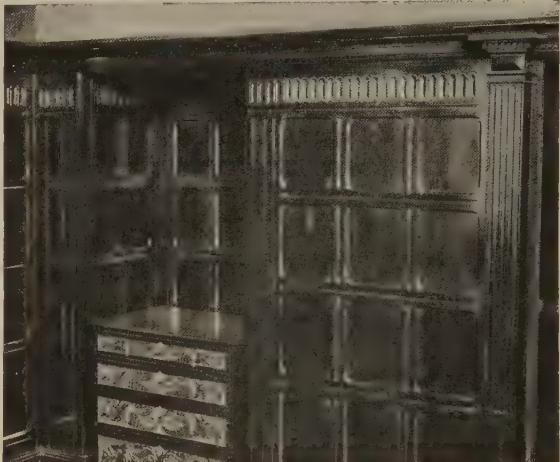
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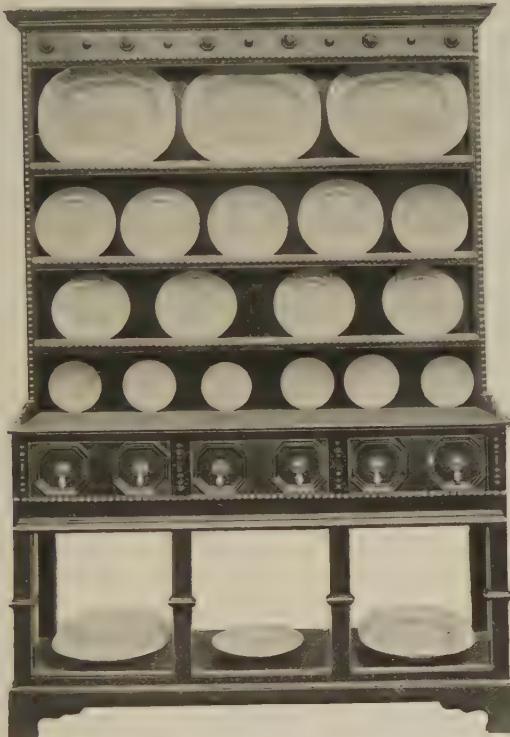
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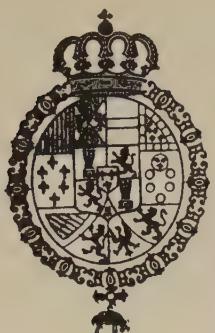
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Pottery and Porcelain

**The Collection of Slip Wares formed by Dr. J. W. L. Glaisher,
F.R.S. By G. Woolliscroft Rhead**

IN any consideration of the picturesque slip wares of the seventeenth century, the following facts must be kept in mind, viz., that they were the productions of uninstructed peasants, working mainly for people of their own class; that, so far as their decorative motifs were concerned, they were the spontaneous expression of the artist's own personality, owing practically nothing to tradition, and that, therefore, they have that freshness and naïveté characteristic of all primitive art.

It is pretty certain that the more ornamental tygs, dishes, etc., which we admire, were not the staple production of the various potters, but were for the most part exceptional pieces made by the men who supplied the bread-pans, wash-bowls, and other useful wares of the period. It is extremely probable that many of these men combined the business of farming with that of potting, employing the ordinary clays ready to hand; kilns still exist on small farms in various parts of Staffordshire, notably in the neighbourhood of Baddesley Edge. In Sussex, also, there

are potters who make various ornamental wares and farm land on the same homestead. Moreover, the practice of combining these two callings was not confined to this country, as we find similar evidence in different parts of France, where farm hands are at the present time to be seen making butter-pots on a primitive wheel, using a simple oven, with wood as the principal fuel.

The slip method, *i.e.*, its seventeenth-century development, began by the practice of stamping various devices first on the clay itself, and afterwards in a different coloured clay applied to the ware. This was an old method; clay stamps of the fourteenth century appear in the British Museum.

The dates commence with 1611-12, and first appear stamped in a panel, usually accompanied by a smaller panel with initials. Dr. Glaisher has a yellow three-handled, double-looped tyg, with "T. I., 1621," and various ornamental devices also stamped.

The fine Wrotham tyg (illustrated) is similar in shape, but of a much later date, 1654, and shows



FOUR-HANDED TYG

WROTHAM

"G. R., 1654"

a development of the slip method. It bears the initials "G. R." initials which occur constantly on Wrotham pieces between the date 1642 and 1659. The remarkable candlestick with five sockets (illustrated) bears the same initials, with the date 1656. A similar specimen, but much less interesting, having only one socket and fewer handles, occurs in the British Museum collection, and is inscribed "G. R., S. A. S., 1651." A third example, also with a single socket, is in the Victoria and Albert Museum, and bears the date 1649, but has no initials.

The foregoing, together with the two-handled posset cup (illustrated) bearing the date 1695, may be accepted as representative examples of the class of ware made at Wrotham between the years 1612 and 1740. Dr. Glaisher has a late example inscribed "W. F. Kemgin," with the date 1739, showing that production was continued to that date.

Various speculations have been made as to the origin of this slip industry in an out-of-the-way part of Kent. Mr. Solon has suggested that it was derived from the Continent, passing by way of Kent to the Midlands; and records are extant showing that as early as 1582 a Dutch potter was settled at Sandwich. It must, however, be remembered that slip is one of the oldest and most primitive forms of pottery decoration; that slip wares were made in most

parts of the country, and that in each instance local clays were used.

The curious three-handled, treble-looped tyg, of which two views are given, was obtained at Trimingham, Norfolk, and was probably made in this district. It is an instance in which the method of stamping barnacle-like ornaments on the body of the ware is carried to its utmost limit. It bears the initials "T. B." and "I. B." with the date 1632.

A few pieces occur in different collections of ware having a greenish tone, the decoration consisting of applied strips of clay notched at intervals, said to have been produced at Fareham, Hants. A posset pot, minus its cover, appears in the British Museum collection, and is dated 1706. Dr. Glaisher's example (illustrated), dated 1711, shows the pot *with cover complete*.

This method of applied strips of clay was, however, an older one, and is seen in the covered posset pot with voluted handles and cover (illustrated). This is glazed in a rich reddish brown, and has incised ornaments, and the inscription, "A. T. 1684."

The four-handled christening cup, with incised decoration, was probably made in Wiltshire. A similar piece occurs in the Salisbury Museum; it bears round the rim the well-known inscription, "This is the gest of the barley-corn, glad Ham I the child is born."

Another example of this incised work (in



WROTHAM CANDLESTICK "G. R., 1656"



WROTHAM POSSET CUP, 1695

Collection of Slip Wares



THREE-HANDED TYG



TWO VIEWS

"T. B., I. B., 1632"

this instance confined to inscription) is the three-handled pot with "1770 Pot Maker Ritcherd Murrells, Josuph Rippingel"

It is interesting from the fact of its being an extremely rare instance in which the maker actually describes himself as a potter.

The whole story of art resolves itself into the setting up of a convention by a mind stronger than the average and imposing itself on others of less

power following in the same track, that convention, lasting for a longer or shorter period, to be in its turn supplanted by another of a different character and brought about in a similar manner to the preceding one. This is precisely what happened in the case of the slip wares of Staffordshire, the character of which is more or less dominated by the peculiar technique of Thomas Toft. What information have we concerning this potter other than may be gleaned



COVERED POSSET CUP

FAREHAM, 1706



COVERED POSSET POT

"R. T., 1684"

from the character of his signed works? Practically none. Simeon Shaw, writing in 1829, attributes to him the introduction of "an aluminous shale or fire-brick clay," though the authority for this statement is not given.

Then there is the testimony of Mr. Solon's friend, who once saw in a cottage in Hanley a dish scratched on the back "Thomas Toft, Tinkersclough. I made it. 166—," the last numeral illegible. That dish has never since come to light.

That a very extensive slip factory existed at Tinkersclough is certain; even if other evidence were wanting, I well remember, though as far back as the early sixties, the long sagger wall that stretched from Shelton across Tinkersclough to Etruria, from which I and my brothers used to pick the little rings, props, stilts, etc., covered with the well-known treacle glaze. This circumstance is the more strongly impressed upon my mind from the



CHRISTENING CUP "THIS IS THE GEST OF THE BARLEY-CORN,
GLAD HAM I THE CHILD IS BORN"



"1770 POT MAKER RITCHARD MURRELLS,,
JOSUPH RIPPINGEL"

fact that at one of the cottages of the district, the gardens divided by similar sagger walls, we were accustomed, when the candle was lit and the evening had become still, to apply our ears to the brick floor to listen to the faint but quite distinct click—click—click—click of the miners picking beneath.*

Some fifteen signed dishes by Thomas Toft are known, in addition to the tyg in the York Museum, signed "Thomas Toft and Elizabeth Poot." Amongst them is the large dish in the Grosvenor Museum, Chester, measuring 22 inches,

* The whole of this district is honey-combed with coal mines; within a couple of hundred yards of the site of this same sagger wall, houses, only a few years ago, were to be seen propped all round with wooden beams on account of ground subsidence; and even in the midst of a crowded and busy town like Hanley, within the period above indicated, it was possible for a man to suddenly throw up his arms with a cry and disappear into the bowels of the earth, the Mayor and Corporation attending at the brink of the pit the following day to throw down a few crumbs of earth and read the burial service!

Collection of Slip Wares



EVE'S TEMPTATION

THOMAS TOFT

bearing the Royal Arms, with trellised border, and signed in addition to the potter's name, "Filep Heves, Elesabath Heves, 1671." Here, then, we have a definite date, and since dishes exist signed by Ralph Toft, dated 1676 and later, we must assume that the two potters were brothers, though it is possible they were father and son. A signed replica of the Royal Arms dish occurs in the present collection, presenting no substantial difference to the original except the omission of the two names. Further, a dish appears in the South Kensington collection with the same rampant lion and unicorn, but minus the shield of arms and garter, and inscribed with the initials T.L. in addition to the potter's name.

The list of signed dishes by Thomas Toft is as follows:—

Royal Arms Dish: Filep Heves, Elesabath Heves, 1671. Chester Museum.

Replica of above. Glaisher Collection.

Lion and Unicorn. Trellis border. Victoria and Albert Museum.

The Temptation. Tulip border. Glaisher Collection.

Mermaid. Trellis border. Victoria and Albert Museum.

Lion Rampant. Trellis border. Victoria and Albert Museum.

Pelican in her Piety. Trellis border. British Museum.

Charles II. in the Oak. Trellis border. Lomax Collection.

Charles II. holding Sceptre. Bateman Collection. Figured in Jewitt's *Wedgwood*.

Duke of York. Dublin Museum.

Lion Rampant. Trellis border. Dublin Museum.

Cavalier drinking a Toast. Trellis border. Solon Collection.

Busts of Man and Woman, called Charles II. and Catherine of Braganza. Trellis border. Hodkin Collection.

Cavalier holding a rose in each hand. Initials R. W. on either side of the head. Bodenham Collection.

Dish with arms of Charles II., referred to by Mr. Marryat as being in the collection of Lady Stafford.

Of these dishes, that of "The Temptation" (illustrated here) is by far the most ambitious in point of subject, the treatment of which, though grotesque to the last degree, fulfills all the conditions of good design, the all-important principle



THE CORONATION OF WILLIAM OF ORANGE

GEORGE TAYLOR

of even distribution being admirably observed, the stioriation achieved with that naïve directness characteristic of all primitive art. This dish is also remarkable from the fact of the introduction of a soft low green slip, which, though found in other examples of slip ware, does not occur in any other piece signed by Thomas Toft.

This same tree motif is repeated in the fine dish representing Charles II. in the oak (Lomax Collection), the head of the king appearing amongst the foliage, and a lion and unicorn introduced on either side of the tree. This, in common with the majority of Toft's designs, was imitated by other potters. In a dish belonging to Dr. Glaisher, signed "William Talor," all the leading features of Toft's dish are retained, but exaggerated and coarsened, the artist endeavouring to "go one better" by drawing the half-length figure of the king in the tree. The mermaid is another instance in which the above remarks as to imitation apply. Two examples are known in addition to the original at South Kensington—one in the Lomax Collection, signed "Ralph



DISH COCKPIT HILL "1784"

Simpson"; the other in Dr. Glaisher's possession.

There can be little doubt that the various dishes with figures representing crowned kings, kings and queens, as well as less exalted personages, were directly inspired by the few examples of this class known to have been produced by Thomas Toft; these subjects being repeated by different potters with slight variations, the decoration gradually deteriorating, and the various ornamental accessories losing their meaning and significance. An example is the

dish signed "George Taylor" (illustrated), probably intended to commemorate the Coronation of William of Orange, the subject being a replica of an unsigned dish in Dr. Glaisher's collection (illustrated in *British Pottery Marks*, and erroneously described as William and Mary), having a border composed of eighteen heads, the two cherubs supporting the crown having become in the Taylor dish mere meaningless ornaments. The remarkably interesting dish in the collection of Mr. Frank Freeth, "God bless K. W. and Q. M.," with trellised border, has many features in common with the unsigned dish just referred to, and



STAFFORDSHIRE DISH "JOSEPH MOSSON
THE BEST IS NOT TOO GOOD FOR YOU. 1727"



DISH IN GREEN SLIP "T. P., 1733"

Collection of Slip Wares

may possibly be by the same potter. Dr. Glaisher has a curious cup or beaker in the form of a cat, quite unique so far as I am aware, which may conceivably be by Thomas Toft, though in the case of the dishes, at any rate, I am strongly of opinion that Thomas Toft signed all his works; these disclose a strength and virility, as well as much sound artistic judgment, not to be found in the work of any of his followers or imitators. A possible exception is the fine dish in the British Museum with double-headed eagle inscribed, "Margere Nash," which is probably a replica by Toft of the signed dish of the same subject referred to by Mr. Solon. This design also was imitated by other potters. The scissors-like features of Toft's faces, perpetuated and even emphasised by his followers, bear a remarkable resemblance to that curious convention of twelfth-century Japanese calligraphic painting known as *Hikime Kagihana*, "The eye with a line, the nose with a key."

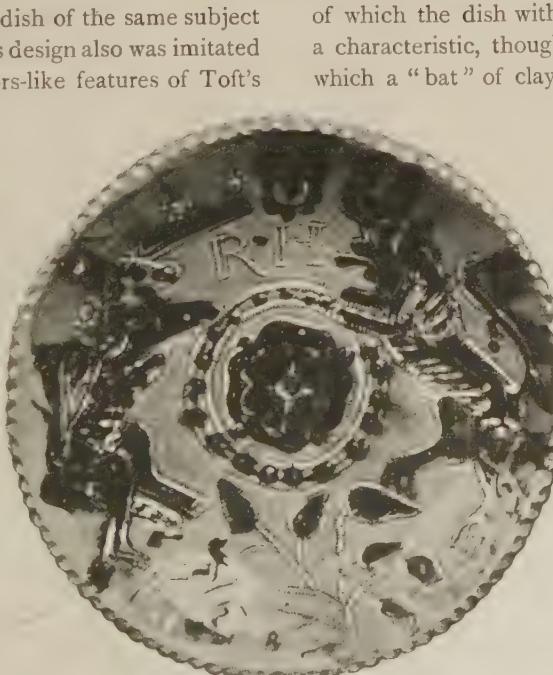
Apart from his main subject, Toft's decorative "properties" were of the simplest—a *fleur-de-lys*, a rosette, an oak leaf (?), and that curious piece of ornament introduced in most of his dishes, derived doubtless from the classic "bead and reel" moulding, but resembling nothing so much as a string of sausages!



FOUR-HANDED TYG

STAFFORDSHIRE

HEIGHT, 10½ INS.



ROYAL ARMS
BUFF BODY

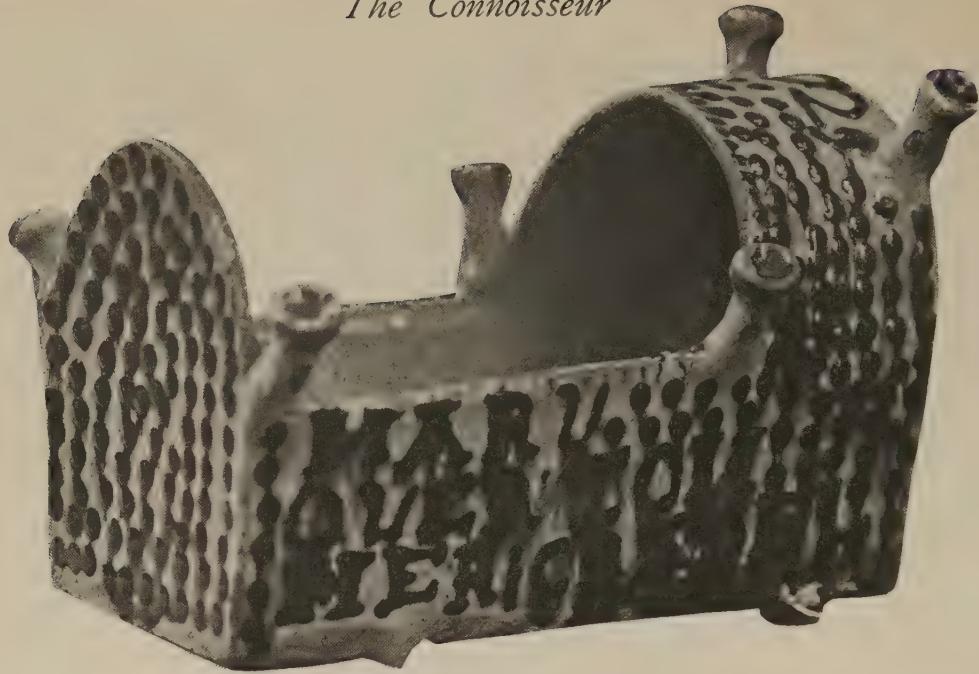
COCKPIT HILL
PATTERN IN RICH BROWN SLIP
"R. H."

These devices were always used with judgment and a true sense of decorative effect; the convention of the dotted outline, too, as well as the trellised border, was admirably suited to the material and method, that of slip trailed from a spouted vessel.

Contemporary with these Staffordshire potters were the Derbyshire productions of Tickenhall and Cockpit Hill, though most of the recorded dates are considerably later. There were two different methods of production—one in which the slip was either trailed on or painted in the usual manner,

of which the dish with grotesque bird (illustrated) is a characteristic, though late, example; the other, in which a "bat" of clay was pressed into a mould,

pattern produced being in raised outlines, and the slip poured into the depressions after the manner of cloisonné enamel, as in the dish with Tudor rose and Royal Arms, inscribed "R. H." (illustrated). Mr. Solon has pointed out that the notched rims of these dishes served the double purpose of ornament, and of preventing the dishes, which were fired bottom upwards, from sticking to the "bats" on which they rested. I do not think, however, that attention has been drawn to the fact that this method of firing was contrary to the general practice of the Staffordshire



SLIP CRADLE

STAFFORDSHIRE

"MARY OVERTON HER CRADLE"

men, who fired their dishes in an upright position. This is shown by the fact of the glaze all running in one direction, whereas in the notched dishes it runs from the centre to the rim. Moreover, the fine "Lion Rampant" dish by Thomas Toft at South Kensington has badly warped at the side on which it rested, the glaze all running in the direction of the warp.

Although I am far from affirming that no notched dishes were made in Staffordshire, it being a well-known fact that all the potters without exception imitated each other—as a matter of fact, pieces with notched rims have been unearthed in various parts of the Staffordshire potteries—yet it is possible that this circumstance of the different methods of placing in the oven may have some bearing upon the much disputed question of the origin of these different wares.

In Dr. Glaisher's very varied and extensive collection—so varied, extensive, and well chosen that it may be said to form a complete history of British earthenware—occur several dishes executed in a soft olive green slip, similar in tone, as a matter of fact, to the Thomas Toft "Temptation"

dish illustrated. One is given here with the notched rim of Cockpit Hill, inscribed "T. P., 1733," the dish having been fired bottom upwards. Another dish illustrated, with the usual coloured slip however, is inscribed "Joseph Mosson, 1727." This has the Staffordshire "trellis" border, and has been fired upright.

With respect to the locating of these dishes, the green slip, although extremely unusual at this period, would have little or no significance, as the colouring of slip to any tint is quite a simple matter. A surer guide, it seems to me, is the character of the ornamentation, the one foreign to, the other characteristic of, Staffordshire, and the general appearance and "make" of the pieces, together with the different methods of firing above referred to.

Of the remaining examples illustrated, the magnificent four-handled tyg, with cross-hatched decoration, may be referred to. A similar tyg occurs in the Solon collection, engraved in the *Art of the Old English Potter*, but much less fine, and measuring an inch and a half less. It may safely be assigned to Staffordshire.



POSSET CUP

STAFFORDSHIRE

"JOHN TAYLOR, 1690"



The Collection of Mr. W. B. Slater By Harold F. B. Wheeler, F.R.Hist.S.

Part I.

EMERSON'S axiom that "in the highest civilization the book is still the highest delight," requires no qualification. There is proof enough and to spare in every town of any importance throughout the United Kingdom. Public libraries are housed in magnificent buildings, private collections are to be found in appropriate settings, and the bookstalls of railway stations are really what their name would seem to indicate, although formerly they were little more than repositories of essentially ephemeral literature.

Sir Jonah Barrington tells us that his father's library "was a gloomy closet, and rather scantily

furnished with everything but dust and cobwebs; there were neither chairs nor tables." A later generation does not believe in such unhallowed sepulture. Indeed, it does not regard books as dead at all, however long ago their authors may have laid aside their pens. As Leigh Hunt says: "In one small room, like the compressed spirits of Milton, can be gathered together—

"The assembled souls of all that men held wise."

Literary thought now requires no resurrection, because it is never allowed to die.

A prominent book collector is Mr. W. B. Slater, of

Dear Lady Blessington

I know you have to go
without me, & I expect you hate
to be necessary to you, so
consider this as my best
the shape of a letter, & will
be only a short one, then
which I began to write
yesterday, and of which I have written
no more than what I can now.

With love,

Walter Savage Landor
1830

My dearest Lady Blessington,
I am sorry to say, I have
not time to write
to you now, but
I will do so as soon
as I can. I will
not write to you
again, but if you
will write to me
again, I will write
to you again.

With love,

Walter Savage Landor
1830

Babbos
cosa sento & cosa dice?
Cosa dice? cosa sento.
Tu non ti vado al male & sento.
ogni serpe improvvisatore

and now I speak
of my love to speak this as
my Italian friend, and is
not one of the best, it was
done by perhaps one of the
best of them, he can not
speak the language

over. Please

Blissington

Dear Sirs

With love & regards to them
D. B. May.

ORIGINAL LETTER FROM WALTER SAVAGE LANDOR TO LADY BLESSINGTON

Hampstead. In the ten thousand volumes which line his library are bibliophilic treasures of surpassing value and importance, rare first editions, priceless manuscripts, and not a few curiosities. They are harboured in no "gloomy closet," such as the discursive author of *Personal Sketches* describes. A good picture is worth a good frame. The tops of the cases are lined with old china, and bronzes peer from odd corners. It is a fitting retreat for "other men's minds."

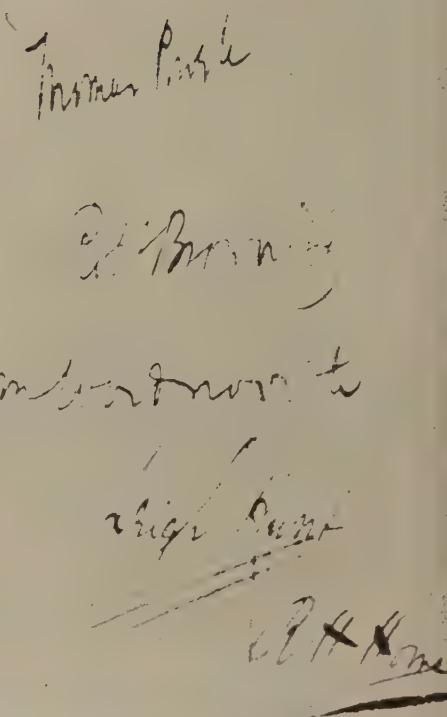
Mr. Slater's collection would be notable if only because of the first editions of first books by celebrated authors which it contains. *Queen-Mother and Rosamond*, by Swinburne (Pickering, 1860),

was picked up for £7 7s., but is now of considerably enhanced value, partly by reason of the fact that the label contains a curious misprint. The initials of the famous poet are given as A. G. instead of A. C. A knowledge of what the lay mind might well term matters of small importance is the very foundation of the gentle art of book-collecting.

Of other preliminary excursions in the literary world the following must also be mentioned:—*Poems*, by John Keats (London: Printed for C. and J. Ollier, 3, Welbeck Street, Cavendish Square, 1817); *Timbuctoo*—a poem which obtained the Chancellor's medal at the Cambridge Commencement, M.DCCC.XXIX.—by A. Tennyson, of Trinity College (Cambridge University Press); *Poems*, by George Meredith (London: John W. Parker & Son, West Strand)—a little volume worth at least £30 (Canon Jessopp once expressed wonder at the cold reception accorded these works. "My dear fellow," Meredith replied, "I made a bundle of them and burnt them all!")—and *The Defence of Guenevere, and other Poems*, by William Morris (London: Bell & Daldy, 186, Fleet Street, 1858).

If the present collector may be said to specialise in

ONE OF THE MOST SKILFUL FORGERIES EXTANT



any particular phase of literary effort, it is in the direction of Landor. Ten years ago an eminent critic wrote that "Landor— one has cause to hope—is steadily advancing in fame," adding a postscript, "That he will ever become popular is, I fear, not likely. . . . Of all English writers he seems to me to approach nearest to the austere beauty of the classics. The cup which he lifts to our lips was fashioned in old Rome; but its contents have been distilled from the dew of Attic flowers. We take no long draught from his beaker, but sip divinely as if tasting the nectar of the gods. He is not the poet 'for human nature's daily need,' but the singer for the scholar's leisured

hour. Yet to miss him (and it is no less melancholy than surprising to realise how little he is read) is to miss one of the purest joys which our noble national literature can give us."

Landor is essentially a bookman's idol; the ordinary dilettante reader will have none of him. Were his romantic life taken into consideration after the manner of Sainte-Beuve when criticising another's work, there might be hope. If only people would read of his adventures in France during the Consulate of Napoleon, in Spain with the little band of patriots which he raised to resist the inordinate ambition of the "antagonist of Europe"—to use his own phrase—and his wordy warfare with those who were at heart his best friends, a revival of interest in Landoriana would follow. Unfortunately, the "if onlys" of life are purely abstract—withered trees never bear fruit. The most recondite scholar seldom pays sufficient attention to environment and circumstances when called upon to sit in judgment on a literary production. For instance, one can almost be sure when reading certain portions of Carlyle's prose that his neighbour's cocks were either crowing at the time of composition, or that he was in one of his petulant



ST. MARY MAGDALENE

BY PERUGINO

In the Pitti Palace, Florence





ORIGINAL RUSKIN STUDY

fevers waiting for them to begin. Who can tell the effect on Gibbon's work when a friend entered and disturbed him as he was about to destroy a horde of barbarians?

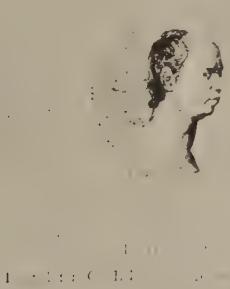
Look at Landor as pictured for us by Mrs. Lynn Linton in her *Reminiscences*. "I was in the shop of Mr. Empson, a noted aesthete in those days," the author of *The True History of Joshua Davidson* tells us, "when there came in an old man—still sturdy, vigorous, upright, alert. He was dressed in brown, and his whole style was one of noticeable negligence. His clothes were unbrushed and shabby; his shirt-front was coarse and plain, like a night-shirt; a frayed and not over clean blue necktie, carelessly knotted, was awry; his shoes were full of bumps and bosses like an apple-pie. . . . But the face beneath the somewhat shapeless hat was not to be passed unremarked, even in a crowd. The keen eyes, the lofty brow, the thin, close-set lips, with the sweetest smile that ever man had to correct the first impression of sternness, and to soften the undoubted resolution of the whole of the lower jaw; the look of thought and power that shone in his eyes and rested like a written word upon his face; and, with all the shabbiness of the outward man, the dignity, the superiority, the self-respect of his bearing, and his wonderful courtesy to women—all made him noticeable, even to those who

did not know who he was. When he came in Dr. Brabant presented me to him. As it happened, I knew his *Imaginary Conversations* almost by heart. A dear sister had given me a fine edition for my twenty-first birthday, and I had had sufficient literary perception to understand their beauty and prize them as they deserved to be prized. When, therefore, I heard his name, all my heart broke out with a kind of jubilant reverence—that kind of loving awe with which any follower would greet his chief, any worshipper would come into the presence of his God; and what I felt I showed. I shall never forget the pleased smile and the half-laughing look in his eyes when he said, 'And who is this little girl who is so glad to see an old man?'"

Surely both interest and sympathy are aroused by so intimate a view? Craik avers that Landor "was the master of a stately Roman style in verse, just faintly flushed with the Romantic grace," and such a combination is obviously not to everybody's taste. Mr. Slater's own position regarding Landor is judicial. Unlike Wordsworth, who once gave him unqualified praise, and later wrote to Rowan Hamilton to the effect that Landor's character "may be given in two or three words—a madman, a bad man, yet a man of genius, as many a madman is," this worshipper at the shrine assumes that the author of *Imaginary*

RETALIATION:

A
P O E M.
By DOCTOR GOLDSMITH.
INCLUDING
EPISTAPHS
AND
Distinguished WITS of this METROPOLIS.



TITLE-PAGE OF GOLDSMITH'S "RETALIATION"

Conversations was distinctly "a law unto himself," and that you might as well compare a locomotive to a lighthouse as Landor to another. An attempt to successfully parse and analyse the brain-work of any two authors is almost as hopeless a task as trying to square the circle.

Every acknowledged and anonymous pamphlet it is possible to obtain is represented in Mr. Slater's collection, including the very scarce first editions of *Gebir: a Poem in Seven Books* (London: sold by Rivington's, St. Paul's Churchyard, 1798); *Poems from the Arabic and Persian*, with Notes by the Author of *Gebir* (Warwick: printed by H. Sharpe, High Street, for London, 1800); and *Poems by the Author of Gebir* (sold by F. and C. Rivington, St. Paul's Churchyard, London, 1802).

Landor's little-known *Terry Hogan, An Eclogue; lately discovered in the Library of the Propaganda at Rome, and now first translated from the Irish. Hereunto is subjoined a dissertation by the Editor, Phelim Octavius Quarle, S.T.P.* (London: J. Wertheimer & Co., 1836), was discovered by Mr. Slater in a peculiar way. He received a bookseller's catalogue late one Saturday night, and, after hurriedly perusing it, was about to throw it away when the above title arrested his attention. A cheque to cover

the cost of the book and carriage was posted without delay. A rival bibliophile also sent for the same pamphlet, but omitted to include postage. Moral, always allow for the stamps.

The library is rich in both ancient and modern anthologies. I noticed particularly *Politeuphnia Wits Commonwealth* (1598), and *Wits Theatre of the Little World* (1599), the latter valued at £70. On the fly-leaf of a copy of *The English Parnassus: or, a Help to English Poesie*, by Joshua Poole, M.A., Clare Hill, Camb., 1657, is one of the most skilful literary forgeries extant. It bears the alleged signatures of Thomas Powell, Robt. Browning, Wordsworth, Leigh Hunt, and R. H. Horne, whose *Orion, an Epic Poem*, went through various editions from one farthing to five shillings. The purchaser had his suspicions, if for no other reason than that Mrs. Browning's autograph was missing. Accordingly Mr. Slater wrote to the poet for particulars. The reply was to the effect that the names were "all written by that scoundrel P——. He got acquainted with a lot of us, amongst others with Charles Dickens, and he victimised us all!" Admirers of the Sage of Chelsea will be interested to know that



ORIGINAL STUDY BY RUSKIN

The Collection of Mr. W. B. Slater

Browning once told Mr. Slater that a boxful of Carlyle's letters reposed in the attic. The present collection supplies a more fitting place for some at least of the printed pages of the rugged philosopher's works, and, not inappropriately, they repose near Meredith's books. The author of *Richard Feverel* was a great admirer of Carlyle, whose *Sartor Resartus*, he said, resembled "either early architecture or utter dilapidation, so loose and rough it seemed. A wind-in-the-orchard style, that tumbled down here and there an appreciable fruit with uncouth

bluster; sentences without commencements running to abrupt endings and smoke, like waves against a sea-wall; learned dictionary words giving a hand to street slang, and accents falling on them haphazard, like slant rays from driving clouds; all the pages in a breeze, the whole book producing a kind of electrical agitation in the mind and joints."

A very scarce work is, *Retaliation: a Poem*, by Doctor Goldsmith, including Epitaphs on the most Distinguished Wits of this Metropolis (London: Printed for G. Kearsly, at No. 46, in Fleet Street, M.DCC.LXXIV.). The beautiful title-page, with its bold type and portrait of the genial author, is reproduced herewith.



ORIGINAL STUDY BY RUSKIN

No romance in a library? To the appreciative man there is enough and to spare on every page of every volume, and we have already shown that the acquisition of the tomes is a romance in itself. I have just been examining a Ruskin sketch-book, the only one which has passed out of the Severn family. The arch-protagonist against the forces of Victorian Philistinism has confided to these sheets of paper some of the most delicate specimens of his art. By far the finest of them represents an ancient house at Augsburg. At the bottom of almost every page

are short notes, such as "Pillows drying at roof windows," and so on, evidently intended for later use.

The book was secured in a peculiar way. A certain autograph collector advised his son to take to the hobby as a business, and, on mentioning the matter to Mr. Slater, casually asked him if he would be good enough to glance at anything the young man might secure. On his first visit he brought the Ruskin sketch-book, the pedigree of which is as follows:—

"I certify that this book was given to me by Mr. le Vengeur, who received it from Miss Bell (Winnington

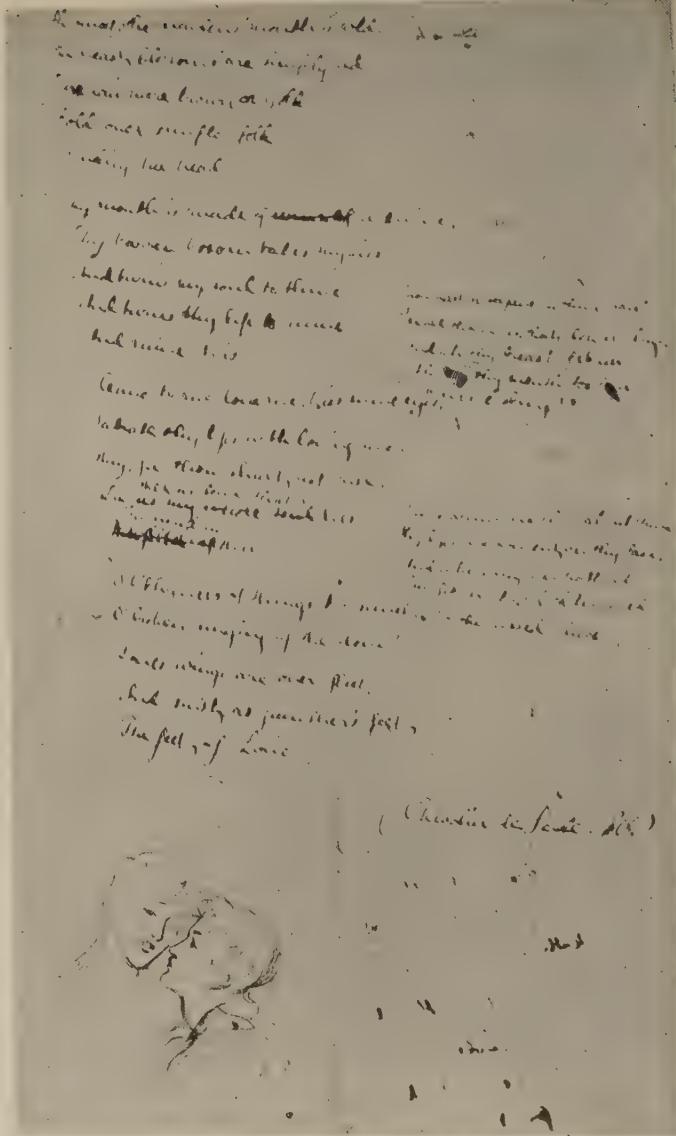
The Connoisseur

Hall, Northwich, Cheshire, near Hartford Station), to whom it was presented by Mr. John Ruskin, who was her guest for some time.

"A. B. KEPLER.
"26th Oct., 1887."

"What do we as a nation care about books?" asked Ruskin in *Sesame and Lilies*. "How much do you think we spend altogether on our libraries—public or private—as compared with what we spend on our horses? If a man spends lavishly on his library, you call him mad—a bibliomaniac. But you never call anyone a horse-maniac, though men ruin themselves every day by their horses, and you do not hear of people ruining themselves by their books. . . . We talk of food for the mind, as of food for the body:

now a good book contains such food inexhaustibly; it is a provision for life, and for the best part of us; yet how long most people would look at the best book before they would give the price of a large turbot for it! Though there have been men who have pinched their stomach and bared their backs to buy a book, whose libraries were cheaper to them, I



SWINBURNE'S MS. OF "FRAGOLETTA," WITH AN ORIGINAL SKETCH BY BURNE-JONES

think, in the end than most men's dinners are. We are few of us put to such trial, and more the pity; for, indeed, a precious thing is all the more precious to us if it has been won by work or economy; and if public libraries were half as costly as public dinners, or books cost the tenth part of what bracelets do, even foolish men and women might sometimes suspect there was good in reading, as well as in munching and sparkling; whereas the very cheapness of literature is making even wise people forget that if a book is worth reading it is worth buying. No book is worth anything which is not worth *much*; nor is it serviceable until it has been read and re-read, and loved and loved again, and

marked, so that you can refer to the passages you want in it, as a soldier can seize the weapon he needs in an armoury, or a housewife bring the spice she needs from her store. . . . We call ourselves a rich nation, and we are filthy and foolish enough to thumb each other's books out of circulating libraries! . . ."





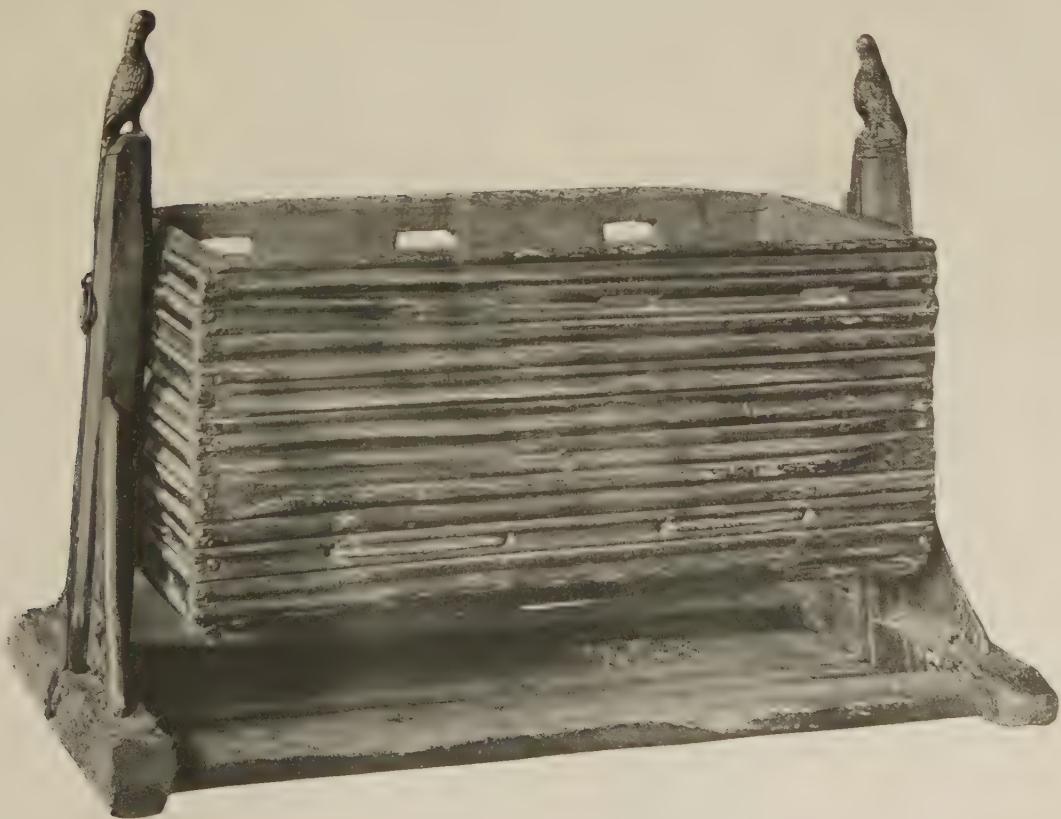
The Cradles of the Past

OLD cradles of civilised countries are very interesting pieces of furniture, insomuch as they will never be reproduced. We find, unfortunately, that the richly ornamented and carefully carved models of past centuries, prepared with all the individual art, care, and interest of the workman of the period, have been ruthlessly swept away by modern hygienic requirements. Only here and there they may be found in remote nooks of the deserted nurseries of old country houses, or relegated to a corner of a modern drawing-room, where, lined with zinc and filled with flowers, they end their last days.

By Eva E. Barrett

From the sixteenth to the eighteenth century the cradle played a far more important part than it does to-day, and congratulatory visits on the birth of a child were important functions in society. The mother's bedroom was specially decorated for the occasion and the cradle covered with an elaborately worked quilt. Seventeenth-century engravings show the reception, with the mother in bed and the child in its cradle. A pincushion of an elaborate pattern, with "God Bless the Babe" in pins, was a favourite form of gift for these occasions.

The cradles of the nobility in the sixteenth and

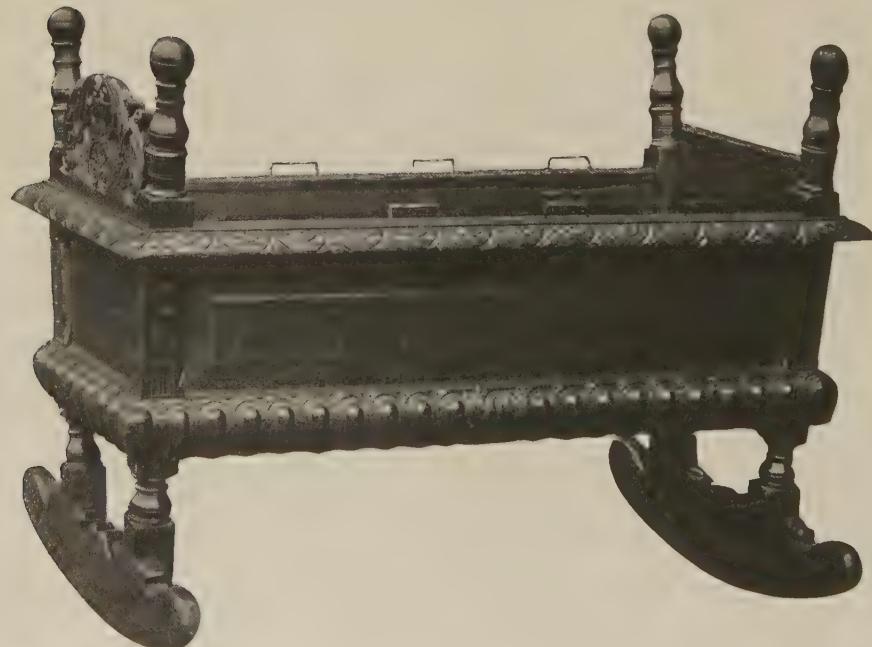


No. I.—HENRY V.'S CRADLE

PHOTO W. E. GRAY



NO. II.—CRADLE TRADITIONALLY ASSIGNED TO QUEEN ELIZABETH



NO. III.—CRADLE OF JAMES I.

The Cradles of the Past



No. IV.—ENGLISH CRADLE OF OAK

seventeenth centuries were usually finely decorated by the wood-carver and painted and gilded. In *Archæologia*, Vol. VIII., is a representation and description of an ancient cradle of this type. It was used for a brave and warlike, though unfortunate, nobleman, Charles Neville, the last Earl of Westmoreland, of Brancepeth Castle, who, being engaged in the northern rebellion of 1570, was attainted, fled beyond the seas, and died in poverty. This cradle is made of oak, richly ornamented with mosaic gilt work, with the arms and crests of the family and its connections at the head, feet, and sides. Amongst the decorations appears the white rose of the House of York, denoting the attachment of the Nevilles to that

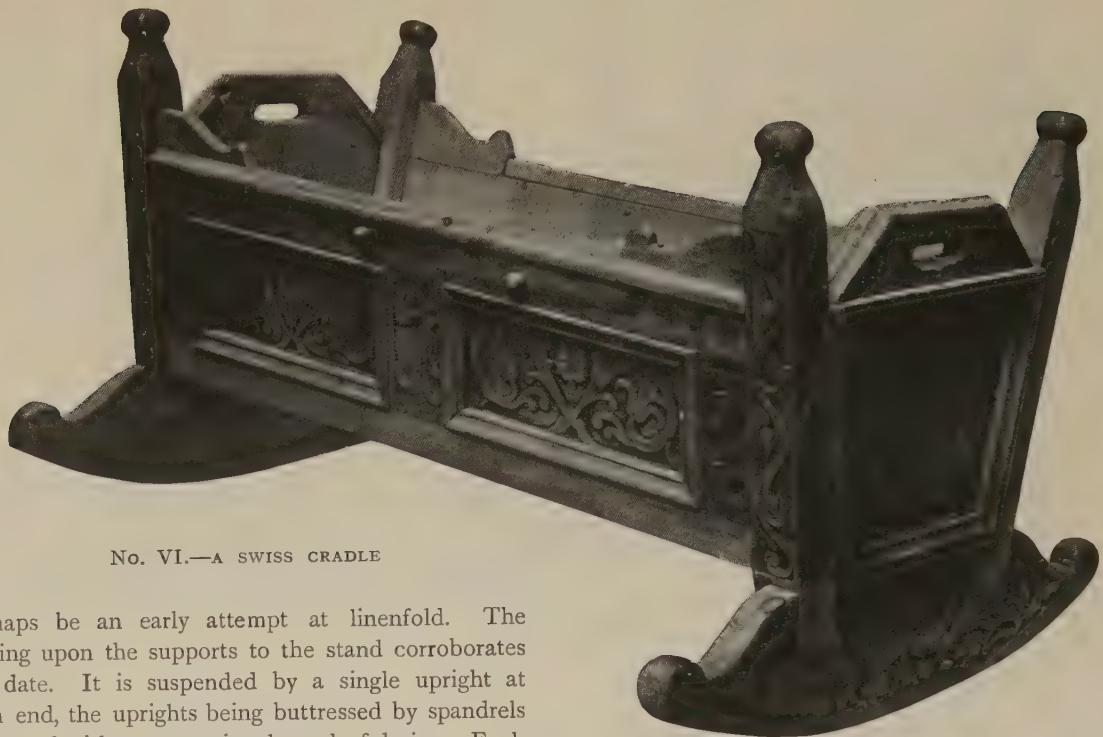
branch of the royal family of England during the Wars of the Roses.

The shape of all English cradles naturally does not vary greatly. In early Norman MSS. cradles are depicted as square boxes on rockers, protected at the sides to prevent bedclothes and baby from falling out; but in the fifteenth century they generally swung from side-posts, as in the cradle of Prince Henry of Monmouth, afterwards Henry V. (No. i.). This cradle, blackened with age, may now be seen at the London Museum.

The prince was born in 1387, and his cradle is probably the earliest specimen in existence. It is somewhat crude and primitive, made of oak, shaped like a box, with fluted sides, which decoration may



No. V.—A BRITISH ROYAL CRADLE



No. VI.—A SWISS CRADLE

perhaps be an early attempt at linenfold. The carving upon the supports to the stand corroborates the date. It is suspended by a single upright at each end, the uprights being buttressed by spandrels decorated with a conventional rose-leaf design. Each post is surmounted by a carved representation of a dove with wide-open eyes and folded wings, apparently placed there to keep a peaceful brooding watch over the young prince.

Henry V. was born at Monmouth in 1388, and his cradle was preserved for many years at Monmouth Castle. At length a steward of the property contrived to sell it, and in 1836 it was in the possession of Mr. G. W. Braikenridge, being eventually sold at Christie's in 1908 to King Edward for the sum of £241 10s.

Tradition says that the carved oak cradle of No. ii., in the possession of Lord Salisbury at Hatfield House, was the one used for Queen Elizabeth. This autocratic lady was born in 1533, being the daughter of Anne Boleyn, Henry VIII.'s second wife, and the initials "A.R." appear, boldly carved on one end, presumably indicating "Anne Regina." Unfortunately for the truth of this tradition, the cradle belongs to a period some sixty or seventy years subsequent to the time of Anne Boleyn, and its real history has been somewhat questioned. It has, however, been suggested that the initials it bears might be those of Anne of Denmark, consort to James I. It appears that Hatfield House was settled upon Queen Anne on her marriage, and, although she exchanged it in 1607 with Cecil, Earl of Salisbury, for the Palace of Theobalds, and none of her children were born on the English side of the border, it is reasonable to conclude, considering her connection with Hatfield

House, that it might have been used for one of her offspring. The cradle is of oak, with raised carved panels, and the head and foot are spade-shaped at the top, with a slot at the extremity for the insertion of a curtain pole.

Coming down to Elizabethan days, the cradle of James VI. of Scotland and I. of England (No. iii.) is one of romantic interest. It has turned rocking posts, a broad semi-circular band of gold jewel moulding, and its sides are inlaid with dark and light wood. The hand that rocked it ruled Scotland—a portion of the world at any rate, James being the only child of the beautiful, though ill-fated, Mary Queen of Scots. It dates back to 1566, the year in which her Italian secretary, Rizzio, was ruthlessly murdered, and in which her child was born at Edinburgh Castle. This cradle is a treasured heirloom belonging to the Earl of Mar and Kellie, being handed down from the first Earl of Mar, Regent of Scotland. As a baby king, James was under the Regent's care for a short period, and both the little cradle and chair belonging to James have been in the possession of the Mar family since then.

The old oak cradles of England are especially interesting, and much resemble each other except for the variety of their carving. Being of strong construction, they did service for several generations of babies, and the rockers in most cases show marked signs of much foot-wear.

The Cradles of the Past

massive piece of oak-carving somewhat in the form of a shield, which serves to enclose the cradle at the foot, would be severely condemned by modern hygienic requirements. It is decorated with a representation



NO. VII.—BRITISH CRADLE WITH MOVABLE HOOD

No. iv. is of exceptionally large size, but "great men, great ideas, and great events cannot be measured by the magnitude of their cradles," says Guizot. No history has been preserved regarding this spacious nest. It is apparently one of stern simplicity, in which, in all probability, some Puritan baby was reared with all the Spartan methods of the period. It bears no ornamentation beyond the cable pattern and the inscription—

14 Dai. October, 1641. C.B. M.B.

Whether the two sets of initials portend twins is an open question.

A very interesting seventeenth-century English cradle of oak is seen in No. v., and shows the more richly ornamented and carved cradle for a baby of the dashing Cavalier times. Its history is unknown, but it is evident that it was occupied by a Royal British prince—probably a Prince of Wales. It is finely carved, stands on severely plain rockers, and the Prince of Wales' plumes "surmount the hood. The

of the Royal Coat of Arms, two chubby cupids taking the place of the Lion and the Unicorn. The rose and the Royal Cypher are interspersed in the design, and the head of an angel surrounded by a halo is seen at the foot. Two rings appear at the top of the foot-posts, and one can only conclude that the cradle was chained up for safety. Belonging to the same period in history is the typical Swiss cradle (No. vi.). Stoutly built of pinewood, and carved with all the skill with which the Swiss are so capable, it is touched here and there with the bright colours of which they are so fond.

All cradles, and in fact all furniture, suffered severely from 1643 to 1653. During the Civil War the manor houses of the country were ransacked from top to bottom, and household goods, if not destroyed, were badly treated. Following this, thirteen years afterwards, the great Fire of London was responsible for still further havoc, and we read that a member of the Verney family had much difficulty in obtaining a cradle from London, "such things being very deare now, as all their stores are burnt down."

As time rolled on the type of cradle altered very little in England beyond the ordinary changes in



No. VIII.—ENGLISH CRADLE OF CARVED OAK, DATED ABOUT 1660

decoration, though from the latter part of the seventeenth century a hood was usually added. No. vii., finely carved at the back with the letters E.M.G., and the date 1691, has a peculiarity in the shape of a hinged and movable hood, which could be thrown back in hot weather. The cradle has plain panels, with lightly grooved stiles, and the sides

of the hood have treble columns instead of being panelled as in No. iv., which was made fifty years previously. Its rocker is padded for the foot.

A fine specimen is seen in No. viii., a cradle of much beauty from an old Worcester manor, with incised oak panels and borders, and decorated with a graceful floral design. It was probably made about 1660, being typical of this hooded style, and is furnished within with its original cushions of figured velvet. In contrast to this ornamented model is the sturdy plain cradle of No. x. Entirely unadorned, it has doubtless fulfilled its daily round and common task on "the oaken floor, new-rinsed



No. IX.—CARVED OAK CRADLE, DATED 1687



No. X.—AN OAK CRADLE OF THE FARMHOUSE TYPE

with sunshine," of some yeoman homestead.

The cradle in No. xi., which stands on rollers carved out of the ends of the cradle, is over two hundred years old, and was brought from Cairo to England. It is of great beauty and richness, being entirely covered with flower designs in ivory and pearl, touched here and there with red and green lac.

The Turkish cradle (No. xii.) seems only fit for a fairy-story palace. Of the rarest Oriental beauty, its conception and colouring are alike typical of the luxury of the East. It is covered entirely, externally, with a plaque of Mother-o'-Pearl, forming a shell-like mass



Painted by F. Wheatley, R.A.

Milk Below Maids

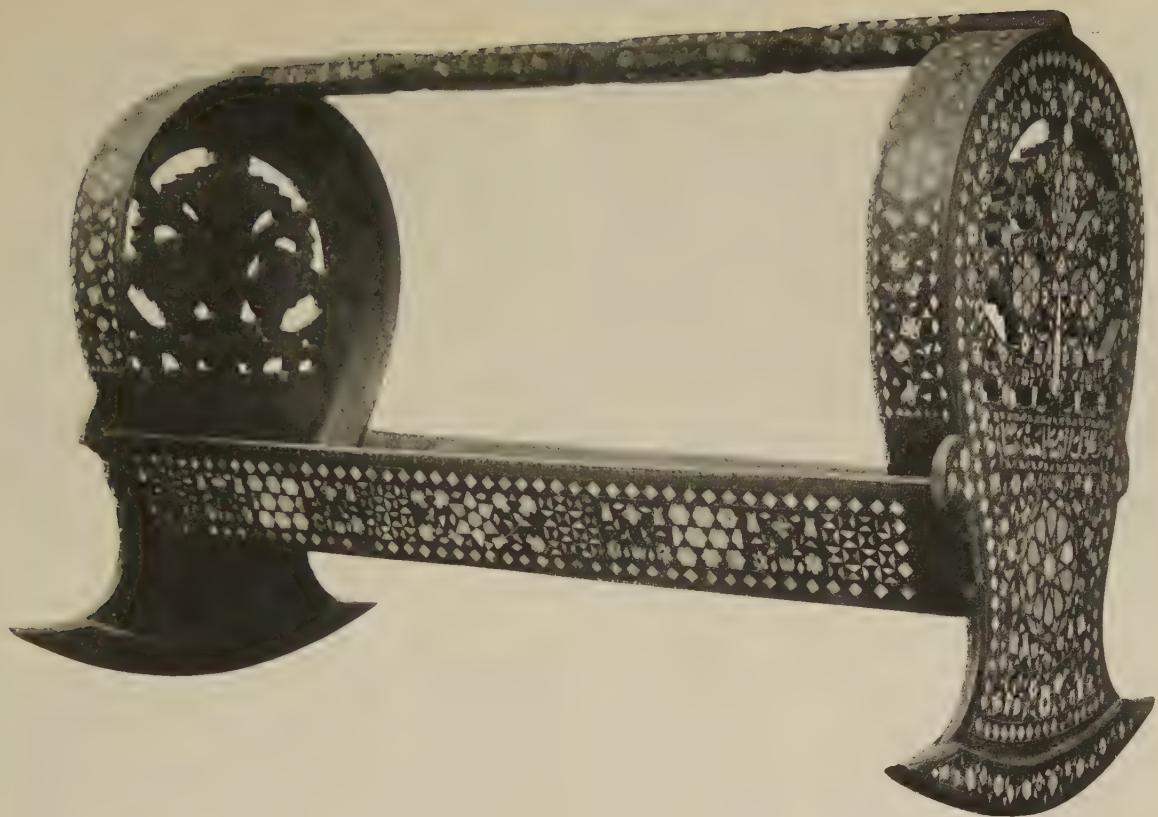
Engraved by J. Schiavonetti

Second plate of the Cries of London

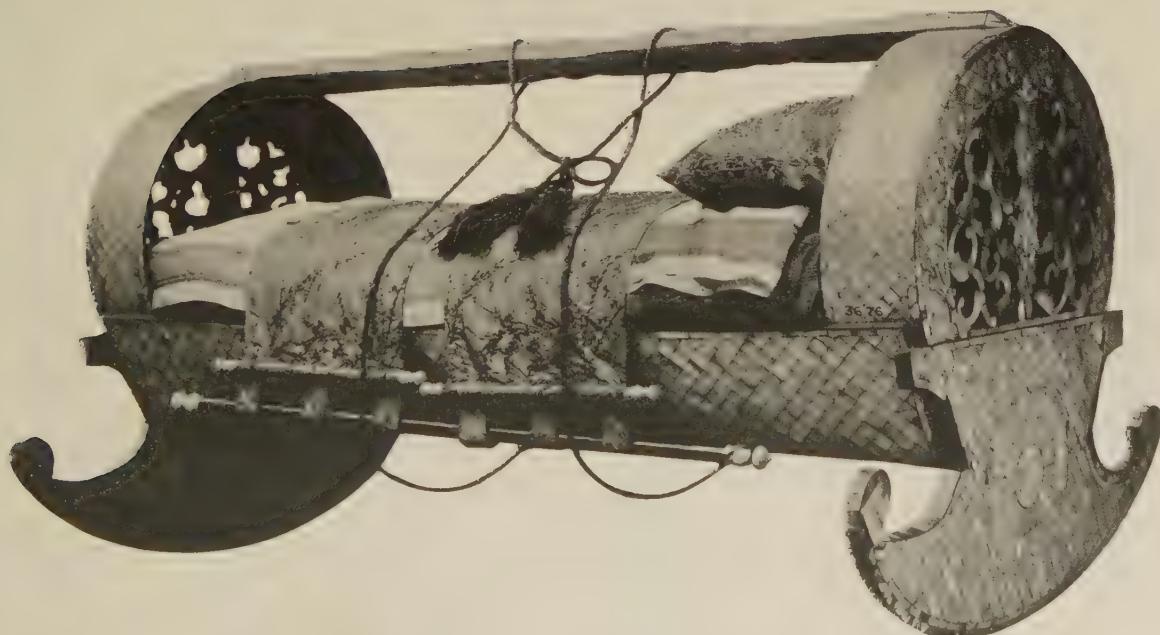
London 1743 by the Act Direct. July 25. by C. and G. C. 12s. per pl. May

Second planche des Cries de Londres





NO. XI.—A CRADLE FROM CAIRO



NO. XII.—A TURKISH CRADLE



No. XIII.—A CRADLE FROM DENMARK

of delicate, glittering opalescent colour, irradiating little beams of delicate hue. It is, in short, a newly opened oyster-shell ready for a cherub. Its tiny mattress and pillow of silk and tabaret are all complete, and its embroidered coverlet and bands strike a warm, rich crimson note against the pale moonlight exterior.

The cradle from Denmark (No. xiii.) is in the possession of the Duke and Duchess of



No. XIV.—LATE GEORGIAN CRADLE

Cumberland, and has been lent by them to the Copenhagen Museum. It may perhaps be of Danish origin, although covered with German inscriptions, this language being spoken to a very large extent in Denmark two hundred years ago. Made of oak, it is painted dark blue with red and gold decoration.

Coming a little nearer down the centuries are the two models (Nos. xiv. and xv.), belonging to the Georgian period, over which the matrons of the day, in hooped and flowered brocade, powder and patches, must have bent.

No. xvi. is adorned with the richest silk and finest embroidery that maternal tenderness could devise. It dates back to 1783, and was the cradle of Princess Amelia, youngest daughter of



No. XV.—COT OF THE GEORGIAN PERIOD
PHOTO A. PIPER

George III. She died unmarried in 1810, and the cradle has been preserved at Windsor Castle since then.

A decided contrast to all previous examples is seen in the graceful curves of No. xvii. This cradle, of Empire style, is apparently inlaid, and was made in Copenhagen in 1836, from a drawing by the great Danish sculptor, Vilhelm Bissen.

The last illustration (No. xviii.), a cradle ordered by Queen Victoria, is naturally of the greatest interest. It was made for her late Majesty in 1850. The style was suggested by the Queen herself, partly in consideration of those representations of cradles which generally appear of this form in early Italian and Flemish

The Cradles of the Past



No. XVI.—PRINCESS AMELIA'S CRADLE
PHOTO W. E. GRAY

pictures. It was the object of the designer, Mr. W. Harry Rogers, to symbolize the union of the Royal House of England with that of Saxe-Coburg and Gotha, and on one end is exhibited the arms and national motto of England, and on the other those of H.R.H. Prince Albert. The end in the photo shows the six crests confirmed to H.R.H. by the Royal College of Arms. Beneath the shield, in the centre, occurs the motto "Treu und fest," and below this is a bold head of Somnus with closed eyes.

The Queen's end of the cradle bears the arms of England in the centre, surmounted by the lion crest. Beneath is the motto "Dieu et mon Droit," and the head of Nox represented as a woman with closed eyes. The inscription "Anno 1850" also appears. It is perhaps needless to add that the maternal heart of Queen Victoria took the deepest interest in the workmanship of this cradle. For, the whole world over, mothers' hearts have always been the same, and cradles of all lands are associated with the supreme touch of nature which makes all the world akin.

It seems as if all the old cradles, however clumsy and decrepit, are transfigured by the glamour of romance, recalling as it



No. XVIII.—CRADLE MADE FOR QUEEN VICTORIA IN 1850



No. XVII.—CRADLE MADE IN COPENHAGEN IN 1836

does their intimacy with the deepest experiences of life, their memories of ancestral homes, and the life-story of their past inmates. All the pent-up love of mothers' hearts for ages past, all patience, endurance, self-abnegation and devotion, all the poetry of the race, are associated with cradles.

And ever as night draws near and with darkness comes silence, as a great peace broods over the earth, there rises from stately palaces and lowly cottage homes a strangely sweet sound—it is the crooning of lullaby songs, the rocking of cradles.



Part II.

By Ethel M. M. McKenna

IT is doubtless owing to the fact that the London Museum was a favourite project of the late King Edward that the eager support of the Royal Family is in a measure due. At the same time, there is no mistaking their individual and personal interest in its development, and not a few of their treasured and intimate domestic possessions have been placed at the disposal of the curator. Almost inevitably the interest of this section centres in its personal rather than its archaeological value, for the exhibits, with few exceptions, do not go back to an earlier date than the

Coronation wine-glass of George I., lent by H.M. the Queen. One of these exceptions, however, is remarkably fine, interesting by reason of its essential qualities as well as for its associations. It is the cradle of Henry V., which stood for centuries in Chepstow Castle, and which was acquired by King Edward only a short time before his death. The cradle is of oak, with panels boldly carved, the uprights surmounted by falcons, a fine piece of work of the late fourteenth century. Another Royal cradle is that of Princess Sophia, daughter of George III., but this in itself is



PAIR OF SHOES AND SOCKS WORN BY ALBERT EDWARD, PRINCE OF WALES, 1842
LENT BY PRINCESS MARY

[PHOTO W. E. GRAY



BATTERSEA ENAMEL ETUI, SCENT FLACON AND INK-CASE

[PHOTO W. E. GRAY

not remarkable, save for the fine quality of the needle-work with which its draperies are enriched. A cabinet, which suggests a combination of the sixteenth-century horn-book and the most recent inventions of the Kindergarten system, was made in 1720, probably for George, Prince of Wales. It is of wood, about ten inches square, with doors panelled in ivory, elaborately engraved with the Prince of Wales' Feathers. Inside are a double set of letters, each of which can be pulled out and brought into prominence, thus presenting an ingenious contrivance for teaching elementary spelling. Of George III.'s reign we have many mementos, beginning with the dainty little house-wife made from the gold and silver tissue of Queen Charlotte's wedding-dress, lined with the less magnificent silver brocade of her bridesmaids' costumes. Later on, in the costume section, we shall find another wedding-dress of even greater interest, since it was that worn by H.M. Queen Mary when she became Duchess of York, and in this splendid collection, too, are the Coronation Robes of three queens—Victoria, Alexandra, and Mary—in addition to many costumes worn by Queen Victoria, lent to the Museum by Queen Alexandra.

The smaller records of royalty occupy hardly more than two cases. A superb set of three silver muffineers, once the property of Queen Anne, have been lent by

Mr. Ernest Kennedy, one of the Museum's generous benefactors. There are the dice with which George III. gamed, the "bone" of the Prince of Wales's opera-box in 1795-6, a tortoiseshell shuttle used by Princess Amelia, and a few other trifles. And then we come to the mementos of those Royal personages with whom the present generation feels more closely in touch—locks of hair of Queen Victoria and Prince Albert, wonderfully alike in colour; a little "early Victorian" folding parasol, covered in black Maltese lace, carried by Queen Victoria; the first shoes of King Edward, quaint little things of blue silk, lent by Princess Mary, and others, quainter still, though hardly larger, of black quilted silk; baby shoes of the Prince of Wales, of Princess Mary and Prince Henry, family treasures lent by the Queen, together with a tiny cap also worn by the Prince of Wales. We have drawn close to the life of Londoners throughout the ages, and here we seem to breathe the atmosphere, almost sacred in its intimate domesticity, of the very chief of Londoners. One could wish this group had been larger, for to most of us to-day, even if politically we tend towards socialism, the individual personality, as expressed by personal belongings, is of overwhelming interest.

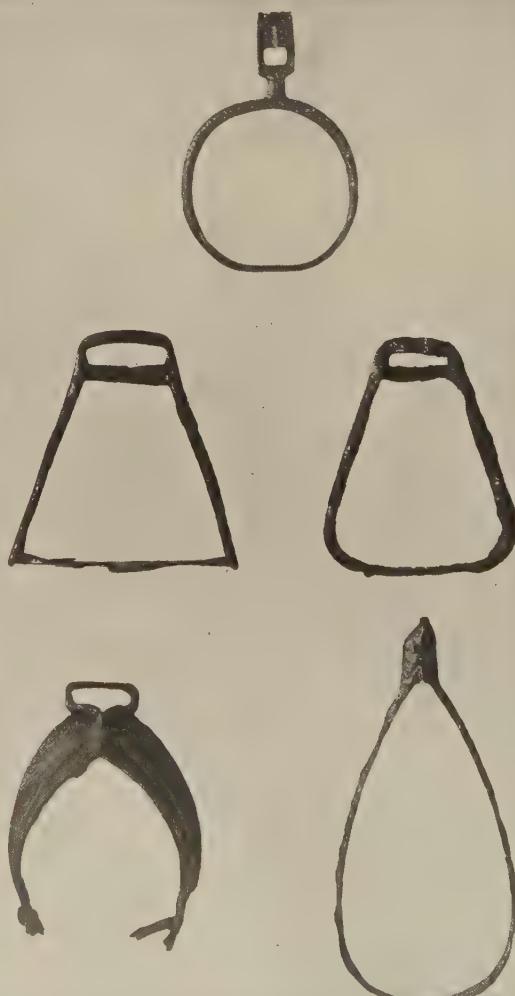
When we come to consider the individual groups in the Museum, we are amazed at once by their



SPUR

variety and size. There is as yet no complete display of armour; but it is extraordinarily rich in its specimens, beginning with the stone axe of remotest date. Prehistoric bronze swords found in the Thames are in wonderfully fine condition, and a bronze axe, or palstave, is one of the gems of the collection. This was discovered only a year or two ago in the Buckingham Palace Road during the extension of Messrs. Gorringe's building. Visions of early civilisation were conjured up in the finding, for it belongs to the times when the Paleolithic people were being driven back by their more ingenious successors. Traces of fire were recognisable in the soil where it was found, and it seems fairly obvious that this weapon, which dates approximately from 900 B.C., had been overlooked in the burning of some prehistoric dwelling which stood on the confines of Thorny Marsh, the vast swamp stretching thence

to Westminster. Almost more surprising still are the actual thorns, also occasionally found in the peaty subsoil, which show by their extraordinary size and vigorous texture that the marsh was not inappropriately named. To the same prehistoric period belong a fine bronze dagger of the rapier type found in Cornhill, and a knife found at Westminster. Particularly interesting is an iron dagger of the Hallstatt type, and among the collection of Anglo-Saxon relics are some very remarkable iron weapons. An iron battle-axe found in the Thames opposite the Tower is a superb example; and notable are the sword-knife, or Scramasax — the sword inlaid with bronze and the knife inlaid on both faces—and the knife found in Moorgate Street. Beautiful strap plates of Anglo-Saxon date bear very fine incised decoration with remains of gilding, and Anglo-Saxon gaming pieces, made with holes, which seem to show



FIVE STIRRUPS

[PHOTO W. E. GRAY



LEFT-HANDED DAGGER
LATE SIXTEENTH CENTURY
FOUND AT THE BANK OF
ENGLAND

WINGED-
HEADED
DAGGER

DAGGER WITH
FOUR HOLES
IN CENTRE OF
HANDLE

LEFT-HANDED DAGGER
LATE SIXTEENTH
CENTURY
FOUND IN LONDON

[PHOTOS W. E. GRAY

they were designed to be used on board ship, while they have no place in a purely armorial collection, have, to some extent, caught the atmosphere of camps, and are consequently worthy of mention here.

Battle-axes, showing development from the ninth to the seventeenth century; specimens of chain armour and a chain collar of the sixteenth century, very perishable and consequently very rare, and a fine collection of daggers, which in earlier times were used at table from the fourteenth to the seventeenth century, are notable exhibits. Among the earlier weapons the Viking sword figures conspicuously, its date being approximately A.D. 900. It is interesting, too, by reason of its strange discovery, for the main part was found in 1905 in the Thames at Wandsworth, and not till a year later was the point found at Putney. The two pieces fitted, as will be seen, into the complete sword. Danes, it is well known, had a Winter Camp at Fulham, situated on the bank of the river where now stands the palace of the Bishop of London, and the few pieces of Danish personal and horse "furniture" found in London, mostly in the neighbourhood of St. Martin's-le-Grand, doubtless came from there. Specially valuable in this respect are the iron horse-bits, overlaid with silver and bronze, belonging to this period, which were found in Moor-fields and Noble Street, since they are the only specimens ever discovered in England.

The fourteenth century shows a fine sword, with a very unusual hollow spheroidal pommel, and, of slightly later date, a light sword, evidently made for a youth. Among fifteenth-century exhibits interesting mementos are an iron breech block of a cannon found at Stepney, and an iron arrow-head found at Finsbury

Circus. A noble two-handed sword of Henry VIII.'s day was found, like so many other priceless relics, in the Thames, and belonging to this date a boar spear, also, has interest. Among other distinctive exhibits

in this section is a collection of spurs, stirrups, and bits, admirably displayed to show the gradual development from the tenth to the eighteenth century.

Wandering through the Museum, it is impossible not to notice the frequency with which certain names recur as the spot on which exhibits were found. The explanation is simple enough. Worship Street, Old Street, New Broad Street, Smithfield, Newgate Street, were all in the neighbourhood of the Old Ditch which ran at the foot of the old Roman wall, the moat which surrounded the original city of London, and which doubtless served through the centuries as a convenient spot for throwing away damaged and unconsidered trifles. The Roman wall ran inside the Old Bailey through Newgate to St. Martin's Church, and when the old prison was pulled down, several feet of it was unearthed. Innumerable treasures were then discovered in the Old Ditch, which followed the line of the wall, where the mud still remained from eight to ten feet deep.

It is interesting to realise this early Roman London, for it helps us to understand

the conditions under which many of the treasures of the Museum were found. Standing on rising ground, a gravel cap which lay roughly between Cornhill and St. Paul's, it was bounded on two sides by the Thames and the Fleet, while the Walbrook cut through it and marsh lands stretched away to the north. There must have been a wall or earth-work earlier than that of which traces have been discovered, for we know that the Roman interments were always outside the



BRONZE STATUETTE OF FREDERICK, DUKE OF YORK, DATED 1827
LENT BY H.M. THE QUEEN [PHOTO W. E. GRAY]

The London Museum

city walls, yet remains have been discovered in the vicinity of St. Martin's-le-Grand which prove conclusively that it must once have been the site of a Roman cemetery.

We look at the Thames to-day flowing evenly between its banks, and find it difficult to imagine that once the whole of the lowland on either side was more like the country of the Fens than Middlesex as we know it. There is no record of the embankment of the river up to Kew, but it must have been done by the Romans. Previously it formed a vast estuary, with ever-changing channels of innumerable streams, and in the peaty earth through which it found its way the treasures of past ages were preserved. For peat, thanks to the tannin it contains, is a wonderful preservative, and it not only preserves but colours the metals relegated to it a wonderful gilt. A Roman utensil found in peat is a thing of beauty — a contrast to the remains of a chafing-dish recently found in Lombard Street, a shapeless wreck, rusted almost out of cognisance. Many are the valuable finds rescued in admirable condition from the peat-beds of the Thames; but the gravel soil yields its treasures in very bad condition. Nothing is more fatal to metal than air and water, and in the gravelly soil of the river the ebb and flow of the tide ensured the alternating presence of these two enemies. Loam,



CORONATE WINE GLASS, GEORGE I.,
DATED 1717 LENT BY H.M. THE QUEEN
PHOTO W. E. GRAY

containing, as it does, a proportion of tannin, is a good preservative; but it does not equal peat, and in the deeper excavations of modern London, necessitated by gigantic buildings, all sorts of relics are still found as the workers dig deep into the twenty feet of peat which lies below Moorfields and its environs.

Finsbury Circus and its neighbourhood has proved another mine of wealth, for here were actually situated the refuse heaps of the city for more than a century, and the number of valuable articles discovered in this locality is extraordinary. Throughout the greater part of the sixteenth and into the seventeenth century, crockery, metal, glass, leather, indeed every variety of personal and household accessories, found their way to Finsbury in the dust-carts of the period, to be cherished to-day as worth their weight in gold. The old plague pits, too, have given up a considerable amount of clothing, ghastly mementos if we associate them with the conditions under which they were cast away, but immensely interesting in themselves. In this category figure not a few of the Tudor

caps, shown to great advantage side by side with pictures of the same date. They are, for the most part, of knitted worsted, with shaped flaps falling over the ears and hair, and resemble to no small extent the caps worn to-day by ardent aviators.



Pictures

English Pictures at Munich

IT is only of recent years that the directors of German galleries have realised that English pictures form a very important part in the history of art; and that this fact is now universally recognised abroad is seen in nearly every important gallery, for, wherever one goes, from Cologne to Budapest, or from Hamburg to Breslau, there will be found examples of either the Early English or modern schools.

Munich, the traditional home of art, has its Old Pinakothek and New Pinakothek, which are among the most important public galleries in Europe, each full of interest to lovers of art. It is difficult to speak in restrained terms of the collection of old masters housed in the former gallery. It has formed the subject of many books, and the chief of its masterpieces were reproduced in the *Königlich Baierischen Gemäldesaal*, published in two atlas folio volumes in 1821 at 30 guineas. The first English picture to

By W. Roberts

find a place in the Alte Pinakothek may be described as having got in under false pretences, for it was purchased for the old Royal Gallery in 1818-19 as a Rembrandt, and long enjoyed the distinction of being accepted as such. It is now catalogued as "Englisch um 1780," and is a late afternoon autumnal landscape, and a beach with fisherfolk and a boat.

The Munich authorities made an excellent start in the way of English pictures in 1897, when they

obtained a capital example of Richard Wilson, R.A., a landscape (24in. by 35in.) —a picturesque valley with trees on either side, a running brook in the centre. In 1906, three interesting additions to the gallery were made. Sir Thomas Lawrence's *Portrait of Henry, First Earl of Mulgrave* (he died in 1831), Pitt's Foreign Secretary, in dark coat, yellow vest, white cravat and powdered hair, and red curtain background, was sold at Christie's on



HENRY, EARL OF MULGRAVE

BY SIR T. LAWRENCE

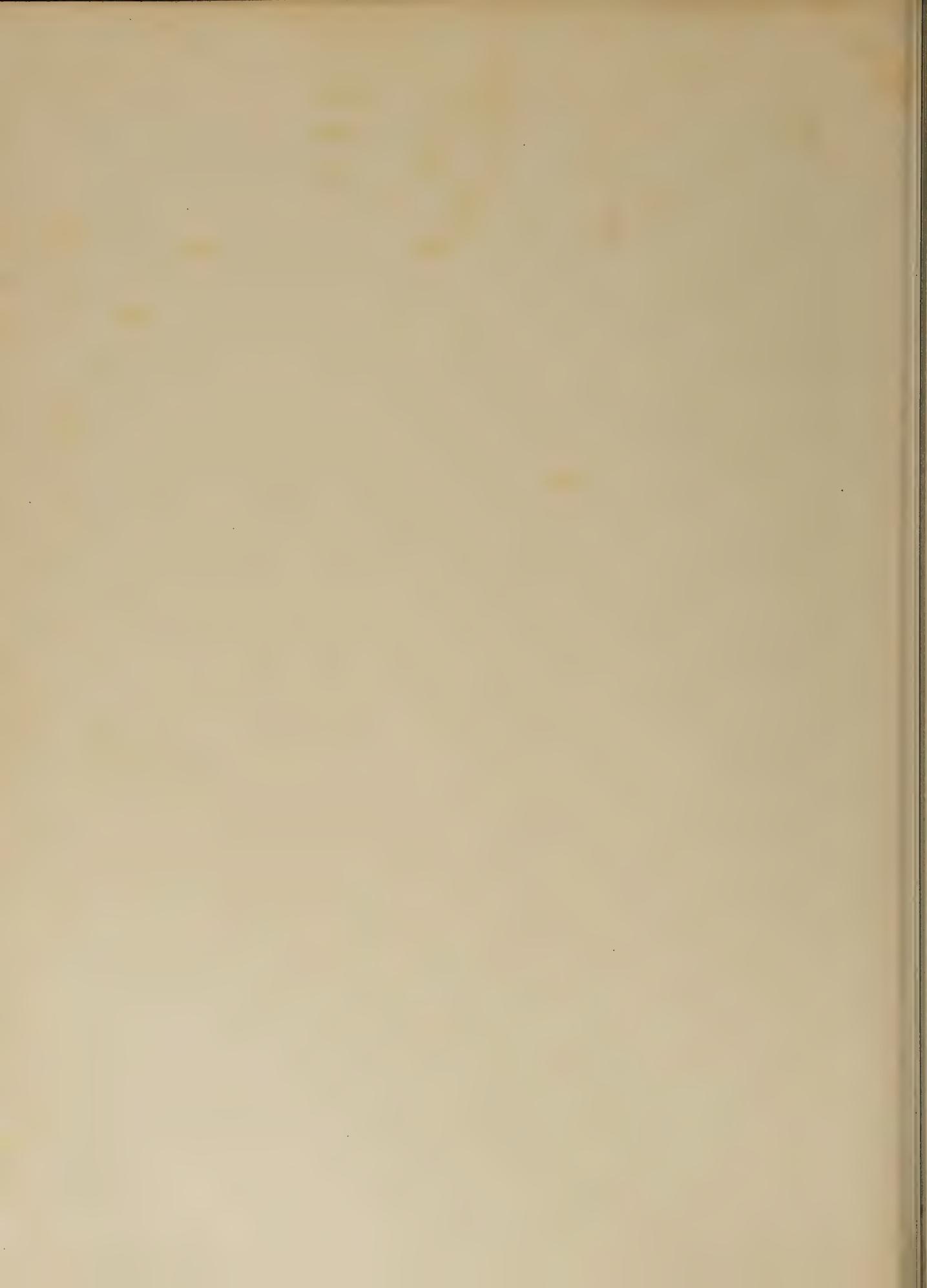


LA NUIT

BY JOSEPH MARIE ANGE POLLET

In the Louvre

Copyright Braun & Co.





PORTRAIT OF AN ELDERLY LADY

BY JOHN OPIE

May 3rd, 1902, for 190 guineas, and was purchased by M. Sedelmeyer, from whose possession it passed into that of Frhr. von Cramer-Klett, and thence into the Alte Pinakothek. It is a bust portrait (30 in. by 25 in.). The second gift of this year is a picture catalogued as by Sir Joshua Reynolds, and is of *Sir Charles Hanbury Williams*, in blue coat, white stock and grey wig, his right hand resting in his partly unbuttoned waistcoat.

Williams, it may be mentioned, was born in 1709, and was an eminent politician, an active supporter of Walpole, Envoy at Dresden in 1746, Minister Plenipotentiary at Berlin in 1749, and again at Dresden in 1751; he died in 1759. There is no very convincing proof that Reynolds ever painted Sir Charles Williams, and Messrs. Graves and Cronin failed to trace any such portrait, although it is known



COAST SCENE

BY GEORGE MORLAND



LANDSCAPE

BY RICHARD WILSON

English Pictures at Munich

that he copied the Mengs portrait now in the National Gallery. The Munich portrait is a very good one, whether by Reynolds or an earlier English artist. It was presented to the gallery by Messrs. Heinemann, the well-known art dealers.

Opie's *Portrait of an Old Lady*, the gift of Herr Böhler, makes the third of the three pictures acquired in 1906. This is, like the other two, a bust portrait, and is a good example of Opie's skill in portraying elderly ladies. The reproduction renders any descriptive particulars unnecessary.

The portrait probably passed through Messrs. Christie's, and the identity may be revealed at some future time.

The portrait (a gift of the Messrs. Heinemann) of *Lord Douglas Hallyburton of Pitcur* (1777-1841), son of the fourth Earl of Aboyne, was sold at Christie's on May 26th, 1906, at Mr. J. H. Brass's sale, and then realised the small sum of 130 guineas. It is catalogued as by Raeburn, but it is undoubtedly the portrait referred to in the writer's monograph on *Sir William Beechey, R.A.*, pp. 56-7.

In the gallery of the Royal Schlosse, Schleissheim, within easy reach by tram from Munich, there are two English pictures which appear to have been there for many years. One is the picture of a pointer dog, by George Stubbs, and the other a fresh and luminous coast scene, by George Morland, signed and dated 1793; it measures 16 in. by 21 in., and was in the private collection of Ludwig I.

So far as English pictures are concerned, Wilkie and Constable form the most attractive features at the New Pinakothek. Wilkie's *Reading the Will* has been familiar to generations of visitors to Munich. It was exhibited at the Royal Academy of 1820, and passed into the royal collection of Bavaria, the King himself



LORD DOUGLAS HALLYBURTON

BY SIR W. BEECHEY

buying a frame for it. The artist himself saw it on his visit to Munich in 1826. It was "surrounded by a Teniers, a Wouvermans, a Ruysdael, and various other specimens of the Dutch masters." It was, he thought, "remarkably in harmony with them; looks rich and powerful; stands its ground well; and, if sold with them, looks as if it would bear as good a price."

The Constable landscape is a small version of the fine picture of Hampstead Heath, exhibited at the Royal Academy in 1830, and now in the

Sheepshanks collection at South Kensington. It is familiar to students of Constable as Plate XXII. in David Lucas's series of engravings, *English Landscape Scenery*. The Munich version was purchased from a Munich dealer in 1905, and may be identical with the picture sold at Christie's on May 3rd, 1902.

Fortunately for the reputation of English art, and for that of the New Pinakothek, the mid-Victorian art of this country is entirely unrepresented here. Of our modern artists the most in evidence is Sir Hubert von Herkomer, who, although a Bavarian by birth, is English by adoption. In addition to a characteristic half-length portrait of the Prince Regent Luitpold, 1895-6, Sir Hubert is still further represented by a little water-colour drawing with the title of *Sorgen*, which was obtained in 1892; it represents two old peasants in a landscape. Mr. H. S. Tuke's picture is of a fishing-boat at sea, with the crew engaged in playing cards, and is dated 1890. By G. F. Watts there is an allegorical piece with the title *Der Glückliche Krieger*, which, like so many of the other modern pictures in this collection, was acquired at an exhibition in Munich. There are also pictures by Frank Brangwyn, T. Austen Brown, D. Y. Cameron, John Lavery, and William Stott, of Oldham.



NOTES & QUERIES

[*The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.*]

GAINSBOROUGH'S PORTRAIT OF VISCOUNT MOUNTMORRES.

DEAR SIR,—I write to ask if it is possible to find out where a picture by Gainsborough of Hervey, Viscount Mountmorres, is. It was exhibited at the Academy Winter Exhibition in 1887, and was then in Sir W. Agnew's possession. I have asked about it at Agnew's in Bond Street, and cannot trace it there. The picture is reproduced in Mrs. Bell's *Life of Gainsborough*. I have asked Sir Walter Armstrong and the Curator of the National Gallery, and neither of them know where the picture is, neither does Mrs. Bell.

Yours faithfully, W. H. SHEPPARD.

P.S.—The original of the picture was a relation of my wife.

UNIDENTIFIED DUTCH PICTURE.

DEAR SIR,—I have in my possession a picture of the Flemish School, which is like the work of Dirk Hals. The size of this picture is 17 inches high and 11 inches wide. The picture is in a fairly good state of preservation, and came from a principal collection in Kamieniet. I enclose you a photo of the picture, and request your kind answer. I should be grateful for any information you could give me about the picture, and also if you could tell me its value.



UNIDENTIFIED DUTCH PICTURE

To complete my letter, I wish to tell you that my picture is exactly like the reproduction of the picture by Dirk Hals in No. 96 of THE CONNOISSEUR of August, 1909. Many well-known painters assured me that it is the same girl in another costume.

Yours faithfully, J. DE W.

PORTRAIT OF ALFRED COPS.

PAINTING ATTRIBUTED TO A. OSTADE.

DEAR SIR,—I am a subscriber and admirer of your magazine, and have been much interested in seeing in the "Notes and Queries" pictures of paintings owned by people who would like to have them identified, and find that they often receive considerable information from your readers.

I have an oil-painting, but do not know who the artist is. It is a portrait of Mr. Alfred Cops, who had charge of the Royal Menagerie at the Tower of London from 1822 to about 1830, under the constabulary of Arthur, Duke of Wellington. We understood from the daughter of Mr. Cops, from whom we obtained the portrait in this country, that some well-known artist painted the Duke's portrait during that time, and afterwards painted her father's portrait, which is the one above referred to. There is no mark on the painting from him to tell anything.

Will be greatly obliged if you will print this in your magazine, that I may get the information from some of your readers.

At the same time I enclose a small picture on a panel which has been split down the middle, and which is signed in the corner, "A. Ostade." In my various visits to museums throughout Europe, I have looked to see if I could find this identical picture by this Dutch artist. If I had seen one I would consider this a copy. I wonder if any of your readers have ever seen an original of this, or if they believe it to be an original.

Yours very truly, GILES WHITING.

UNIDENTIFIED MEZZOTINT.

DEAR SIR,—The Baron von Oldenburg-Beisleiden, who has just found in the "Notes and Queries" of your April number the reproduction of a portrait (unidentified mezzotint), wishes to tell you that he has seen in the house of relations of his a *very* similar portrait. This was a photo after a painting, and was described to him as representing the first wife of the famous State-Chancellor, Prince Hardenberg, who either was *née* Countess Reventlow (which name in the mentioned enquiry seems to be misspelt as "Ravencough"), or who later on married a Count Reventlow. He believes that the original painting must be at the castle of Neuhausenberg in the province of Brandenburg, and regrets not to be able to give any better particulars. Perhaps the lady or gentleman who wishes to know about the painting and the artist will take the trouble to ask information



PORTRAIT OF ALFRED COPPS

from Geheimer Regierungsrat, Graf Cuno v. Hardenberg, Gr. Weinmeiskerstr., Potsdam, Germany.

UNIDENTIFIED MEZZOTINT.

SIR,—The "unidentified mezzotint engraving" on page 259 of THE CONNOISSEUR April number represents probably Louise, Landgravine, later Grand Duchess of Hessen-Darmstadt (1761-1830). She was also born Princess of Hessen, daughter of Prince George of Hessen, and his wife, Countess Leiningen Heidesheim. Grand

Duchess Louise's two sisters were both married to Duke Carl of Mecklenburg-Strelitz. The first wife, Princess Frederike Caroline, was Queen Louise of Prussia's mother.

I have seen the mezzotint engraving in the possession of one of my relations in Hessen-Darmstadt, to whom it was left by his grandmother, who, as a young girl, was lady-in-waiting to Grand Duchess Louise. It is exactly the same as the photograph inserted in THE CONNOISSEUR, engraved by Hudson, after Schroeder, without any indication whom it represents, but we have always taken it for Grand Duchess Louise.

BARONESS GRUNELIUS, COUNTESS BERNSTORFF.

PEWTER CASTOR-OIL SPOONS.

DEAR SIR,—In your March issue we notice an enquiry from a correspondent, Mr. A. P. Percival, asking for information concerning pewter castor-oil spoons. We beg to say that we are makers of spoons like those shown in the drawing, and have some in stock at the present time. We were making spoons

like them one hundred years ago.

We remain, yours
faithfully,
JAMES DIXON & SONS.

UNIDENTIFIED PORTRAIT GROUP.

SIR,—I send a photograph of an old picture of ours, in the hope that insertion in *THE CONNOISSEUR* will be the means of identifying the three portraits. I inherited the picture from my grandmother, *née* Mary Bettiss, whose father, George Bettiss, born 1742, went from one of the Eastern Counties to Carnarvonshire as Private Secretary to the first Lord Newborough. We know he was descended from Oliver Cromwell, but owing probably to his residence in what was then a remote part of the country, his name does not appear in any pedigree of the Cromwell family. In 1908 the picture, hitherto black from age and varnish, was cleaned and taken to the National Portrait Gallery. I there received the opinion that it was probably the work of Jonathan Richardson. At the



PAINTING ATTRIBUTED TO A. O斯塔德

“STAINED GLASS,” BY WILLEMET.

DEAR SIR,—With reference to your correspondent's query in the May number, the information required is contained in a volume entitled *A Concise Account of the Principal Works on Stained Glass that have been made*, by T. Willement (4to, 1840), a copy of which is to be found in the National Art Library and the Victoria and Albert Museum.

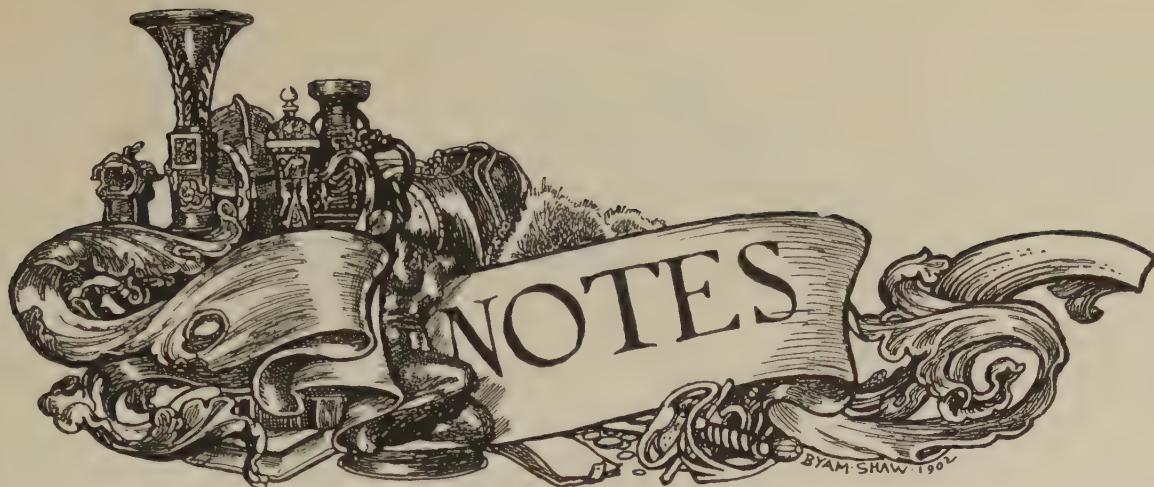
I am, yours faithfully, B. T. BATSFORD.



UNIDENTIFIED PORTRAIT GROUP

same time it was pointed out to me that the features of the portraits bear a family likeness to immediate descendants of the Protector. For a few years previous to the cleaning the picture had been stored in a box-room; hence the numerous cracks. The frame is plain black-painted wood, now unfortunately much worm-eaten. The iron at the back of the frame is said to be the style of the end of the seventeenth century. I shall be grateful for any help in unravelling this puzzle.

(Miss) E. F. WILLIAMS.



Antique Carved Box

THIS box has been in the possession of the family of Burland (see Collinson's *History of Somerset*) for many generations, and when the male line came to

by royal license. It is now the property of J. B. Harris-Burland, the novelist. It is of the late fifteenth or early sixteenth century, and is decorated



LATE FIFTEENTH OR EARLY SIXTEENTH CENTURY BOX CARVED WITH BIBLICAL SUBJECTS

an end in 1804, it passed, with all estates, through the female line to the family of Harris, who subsequently assumed the name and arms of Burland

with Biblical subjects. The Tudor rose appears in several places. The measurements are $20\frac{1}{2}$ in. by $11\frac{1}{2}$ in. by $6\frac{1}{2}$ in.



LID OF BOX



SIDE VIEW OF BOX



SIDE VIEW OF BOX



BACK OF BOX

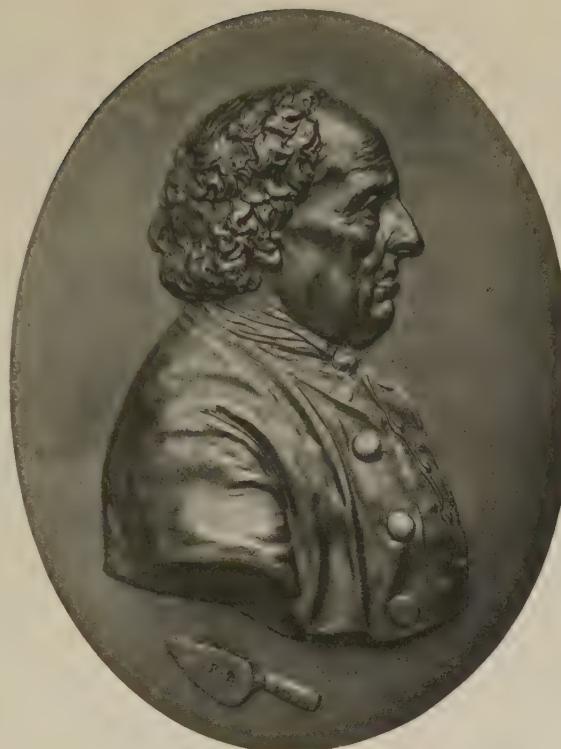
**Medallion by
W. Hackwood**

THE photograph reproduced is of an oval medallion in basalt (black), measuring $4\frac{1}{8}$ in. by $3\frac{1}{8}$ in. It is unique from the fact that it bears the modeler's name, "W. Hackwood," and the date "1779," on the base of the arm. The initials "E.B." are also shown on the trowel. On the back is the impressed marks "Wedgwood" and "Byrne," written on whilst the paste was soft.

The medallion is claimed to be the only one extant, and should be interesting to collectors of Wedgwood. Wedgwood was averse to the modelers' names appearing on their work, but in this case he may have approved of it on account of Byrne being a favourite workman.

Old Fireback

I SEND herewith a photograph of a fine old fireback which I have in my possession. It came from



BLACK BASALT MEDALLION

BY W. HACKWOOD

Salisbury House, Bury Street, Edmonton, and was found when enlarging one of the fireplaces there. Salisbury House is one of the fine old houses at Edmonton, and was in the hands of the Earls of Salisbury in the fourteenth century, and in Henry VII.'s reign belonged to the Crown. It was granted by Henry VII. to Sir Thos. Bouchier, but in 1513 was again purchased by the Crown, and formed part of the marriage settlement of Queen Henrietta Maria.

There are many fine ceilings, panellings and carved fireplaces remaining in the house, which now belongs to Mr. O. R. Fabian. On the fireback

will be seen the Tudor rose,

the thistle and fleur-de-lis, and the date 1649, with the initials "J.M." The crown surmounts the rose and fleur-de-lis. I think this photo and description may be of interest to your readers. Perhaps some of your readers can tell me if this is a "Royal fireback"?



OLD FIREBACK

MADAME ANNE HENRIETTE DE BOURBON, daughter of Louis XV. of France, was not one of the quartette whom he handed down to posterity. Our Plates by the nick-names of *Coche*, *Logue*, *Graille*, and *Cluffe*. The princess, twin-sister of the Duchess of Parma, was born in 1727; her early death, which occurred in 1752, was much regretted, as she had more influence with the king than any of her four unmarried sisters who survived her, and it was thought that, had she lived, she would have been able to prevent her father indulging in some of the questionable amusements and pursuits which did so much to degrade the monarchy in the eyes of the French nation. The portrait of the princess, by Jean Marc Nattier, reproduced in this number, is one of the two that he painted of her which hang at Versailles, the other one representing her in the guise of Flora. The work reproduced gives us the most life-like portrait of the princess, who was the best looking and most accomplished member of her family—though this latter addendum does not imply much, as the education of both her and her sisters had been shamefully neglected. The picture of *St. Mary Magdalene*, by Pietro Vanucci, better known as Perugino, the latter name being taken from the town in which he lived, hangs in the hall of Saturn at the Pitti Gallery, Florence. It is one of the best of his smaller pictures, the glowing flesh-tints and the warm browns of the Magdalen's dress forming a colour harmony of singular beauty. In *Milk below Maids* we give another of that popular series of *The Cries of London*, which, more than any other of Francis Wheatley's works, have served to keep his memory fresh in the minds of the British public. The original picture was probably one of the earliest of the series to be painted, and it may be taken for granted that it was among the six *Cries of London* exhibited in the Royal Academy of 1792. Schiavonetti engraved the work, and it was published on July 2nd

of the following year, probably in company with *Two Bunches a Penny, Primroses*, by the same engraver. This bears the same date in July, but the year is omitted. The series was continued until the thirteen plates had been issued, the last one appearing on May 1st, 1797. The subject of knife handles was dealt with in the notes given on the plate which appeared in our preceding issue; and *Gathering Fruit*, after an original water-colour drawing by William Hamilton, R.A., concludes the series by this artist representing the Seasons, which have been appearing in our recent issues.

Books Received

Engravings and their Value, by J. Herbert Slater, 4th edition, 18s. net. (L. Upcott Gill.)

Boucher, by Haldane Macfall; *Van Eyck*, by Cyril M. Weale, 1s. 6d. each net; *Present-day Gardening: Annuals*, by Chas. H. Curtis, 1s. 6d. net. (T. C. & E. C. Jack.)

Whistler's Pastels and other Modern Profiles, by A. E. Gallatin. (John Lane Co., New York.)

Nature in Italian Art, by Emma Gurney Salter, M.A.; London, Edinburgh, and Rochester, Sketch-books by L. G. Hornby, 1s. each net. (A. & C. Black.)

The Venetian School of Painting, by Evelyn March Phillipps, 7s. 6d. net; *Individuality and Art*, by Herbert E. A. Fürst, 3s. 6d. net. (Macmillan.)

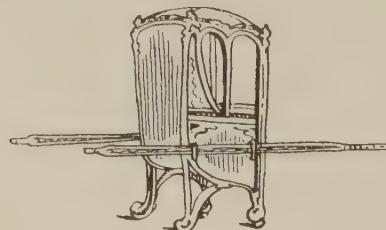
Eugene Delacroix, by Dorothy Bussy, 2s. 6d. net. (Duckworth.)

Welsh Painters, Engravers, and Sculptors, 1527-1911, by Rev. T. Mardy Rees. (Welsh Publishing Co.)

The Sea King's Bride, by Petronella O'Donnell, 1s. 6d. (Alex. Moring.)

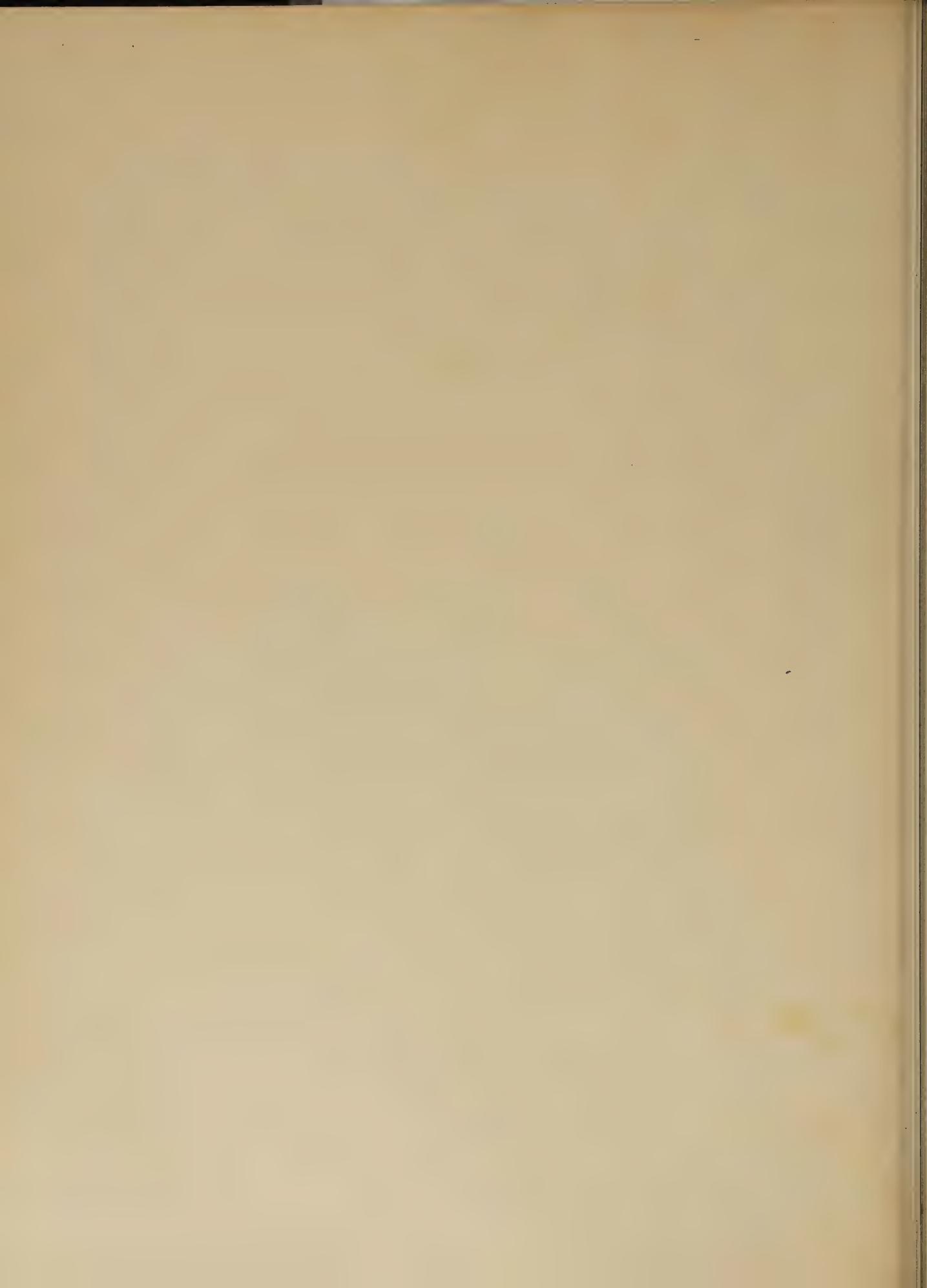
A Tragedy of the Reformation, by David Cuthbertson, 5s. net. (Oliphant, Anderson & Ferrier.)

Footsteps of Autumn and other Poems, by Edward H. Blakeney. (Printed by the Author at his Private Press, King's School, Ely.)





GATHERING FRUIT
PAINTED IN WATER-COLOURS
BY WILLIAM HAMILTON, R.A.





THE intervention of the Easter holidays reduced the picture sales in April to very moderate dimensions. The

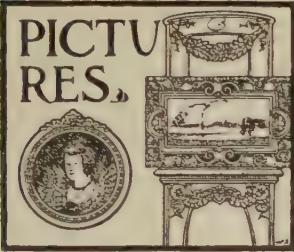
collection of the late John Gunn, Esq., which was sold at Messrs. Christie's on the 26th, by order of the executors of the late Mrs. Eliza Gunn, was chiefly interesting for the examples of the Norwich School it contained. The most important of

these was *A Scene near Catton, Norwich*, 27½ in. by 24½ in., by J. Crome, a work which had been etched by the painter and was exhibited at Burlington House in 1878; this brought £630. *A View at Salthouse, near Norwich*, 17½ in. by 13½ in., to which the same particulars as regards etching and exhibiting applied, also by Crome, brought £252; two J. S. Cotmans, *A Rocky Gorge*, 29½ in. by 24½ in., and *The Silent Stream, Normandy*, 15½ in. by 12 in., brought £178 10s. and £136 10s. respectively; and a drawing by the same artist, *Mont St. Michael, Normandy*, 11½ in. by 20½ in., £105. Not belonging to this collection were *The Edge of the Wood*, 39½ in. by 49½ in., by W. H. Crome, 1832, which realised £189; *A Dog, with Fruit and Dead Game*, 31 in. by 40½ in., £120 15s.; *A Woody Landscape, with farm, cottages, and figures on a road*, by Hobbema, £462; while the highest price of all—£1,050—was attained by *The Castle and Town of Nimeguen*, on panel, 25½ in. by 32½ in., by J. Van Goyen, signed with initials, and dated 1647.

On the 19th the same firm disposed of a number of pictures by Old Masters, the property of the late Lord Blantyre, and from other sources. Among the more important items were *Still Life on a Table*, 52½ in. by 72 in., by J. D. de Heem, £199 10s.; *The Serenade*, 91½ in. by 47 in., by Jan Ovens, £136; *A Frozen River Scene*, on panel, 26½ in. by 38 in., by J. Van Goyen, £215 5s.; *A River Scene*, on panel, 16½ in. by 22 in., by S. Van Ruysdael, £325 10s.; *A River Scene, with a waggon, ferry, boats, figures and animals*, on panel, 28½ in. by 42½ in., by the same, £635 5s.; *A Chateau, among trees on the further bank of a river*, on panel, 6½ in. by 10½ in., by J. Van der Heyden, £194 5s.; *An*

Astronomer, seated in his study with two attendants, 23 in. by 19½ in., by M. Van Musscher, signed and dated 1671, £252; and *A Triptych, with the Madonna and Child, Angels and Saints*, centre panel, 18½ in. by 13½ in., of the school of Van Eyck, £304 10s. A reputed Velasquez, *The Angels Appearing to the Shepherds*, 70 in. by 49 in., though once forming part of the collection of King Louis Philippe, and mentioned in Stirling and Waagen, found so little favour with experts that it fell to a bid of £178 10s.

THE most interesting sale of engravings during the month was that of the collection of the late Richard Johnson, Esq., of Chislehurst and Manchester. This was dispersed by Mr. J. C. Platt at the galleries 6, 7, and 8, Old Bond Street. The works sold included a large number of drawings and engravings by Old Masters, but the principal feature of the collection was the series of fine proofs after Reynolds. Mr. Johnson was fortunate enough to secure these during the sixties and early seventies of the last century, when, as the writer was told by Mr. Grundy, of Manchester—from whose firm nearly all of them were purchased—the finest examples were secured for under fifty pounds each, some of the plates which now run well into three figures being individually retailed for a tenth of that amount. Among the most noteworthy items was a 1st state proof of the *Countess of Salisbury*, by Valentine Green, which brought £535 10s.—a record for this particular plate. It is interesting to remember that Reynolds, after this plate was made, repainted the lady's costume in the original picture, so the engraving is the only authentic record of the work as it first left the artist's hands. Other important items were *Lady Bamsyde*, by Thomas Watson, 2nd state, £477 10s.; *Mrs. Pelham Feeding Chickens*, by W. Dickinson, 1st state, £462; *Lord Ashburton, Col. Barié, and Lord Shelburne*, by James Ward, finished engraver's proof, with the names of the personages written on the margin in the engraver's autograph, £60 18s.; *Mrs. Elizabeth Sheridan as "St. Cecilia,"* by W. Dickinson, 1st state, £89 5s.; *Lady Elizabeth Herbert*, by John Dean, 1st state, £73 10s.; *Countess of Carlisle*, by James Watson, 1st state, £304 10s.—a record for this plate; *Lady Caroline Price*, by John Jones, 2nd state, £69 6s.; *Lady Elizabeth Taylor*, by



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W. Dickinson, only state, £247 15s.; *The Ladies Elizabeth and Henrietta Montagu*, by Henry Meyer, engraver's proof, £60 18s.; *Mrs. Hardinge*, by T. Watson, 2nd state, £63; *Lady Cockburn and Children*, by Chas. Wilkin, proof, £55 13s.; and *Viscount Malden and Lady Capel*, by Charles Turner, £67 4s. Among other engravings sold were the pair, *An Angling Party*, by G. Keating, and *The Angler's Repast*, by W. Ward, both after Morland, £110 5s.; *Delia in Town* and *Delia in the Country*, by J. R. Smith, after the same, £115 5s.; and a cut impression of Dürer's *Adam and Eve*, £105.

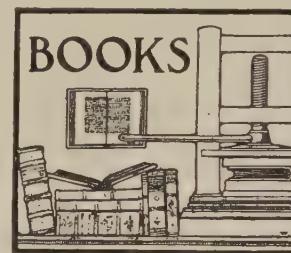
The engravings of the late Charles J. Wertheimer, Esq., sold at Messrs. Christie's on April 23rd, were, properly speaking, not a collection, but an accumulation, for Mr. Wertheimer took little interest in black and white art. Many of his plates were presentation copies, while he had bought others as records of pictures which had passed through his hands. The highest prices were realised by the following, all being artist's proofs, unless otherwise stated:—*Lady Castlereagh*, after Lawrence, by Greenhead, £18 18s.; *Miranda* (half-length), £13 13s., and *The Frankland Sisters*, £21, both by Scott-Bridgwater, after Hoppner; and the *Hon. Miss Bingham*, £18 7s. 6d.; *Countess Spencer*, £17 17s.; *Simplicity*, £15 15s.; and *The Age of Innocence*, £17 17s., all by Cousins, after Reynolds. *The Monarch of the Glen*, £15 15s., and *The Stag at Bay*, £12 12s., by Tom Landseer, after his brother Sir Edwin, only afforded proof of the continued declension in the value of these engravings, proofs of which have each touched three figures. The same may be said of the double signed proof before letters of *The Hunters at Grass*, by C. G. Lewis, after the same artist, which brought £16 16s. This was catalogued by the auctioneers as an artist's proof, the error originating in the fact that this is one of the few plates issued under the auspices of the Print-sellers' Association, in which the impressions of all the proof states were stamped on the left. The subject was thoroughly treated in the issue of THE CONNOISSEUR for April, 1911. Other properties at the same sale included the following etchings:—by Hedley Fitton, *John Knox's House, Edinburgh*, £31 10s.; *London Bridge*, £42 1s.; and *Rue Hotel de Ville, Paris*, £31 10s.; *The Bridge of Sighs*, by F. Brangwyn, £48 6s.; *The Raiders*, by H. Dicksee, £16 16s.; *Finette*, dry point, 3rd state, by J. M. Whistler, £37 16s.; and *The Syndics*, after Rembrandt, by C. Koepping, £28 7s. *A Reverie*, by M. Cormack, after Greuze, brought £12 12s.; and *Lady Anne Smith and Children*, by Scott-Bridgwater, after Romney, £16 16s.

At Messrs. Christie's on April 1st there was a miscellaneous sale of old and modern engravings, chiefly English, among which were *The Stafford Children*, by Appleton, after Romney, proof in colours, £18 18s. The following by Cousins:—*The Sunshine of Love*, after Raoux, 1st state, £63; *Lady Blessington*, 1st state, signed, £37 16s.; *Lady Acland and Children*, £100 16s.; and *Master Lambton*, proof before the title, £42, all after Lawrence. *The Hon. Mrs. Stanhope*, by J. R. Smith, after Reynolds, 1st state, £162 15s.; *Lady Hamilton* as

a Bacchante, by and after the same, printed in colours, £231. *Mrs. Arbuthnot*, by S. W. Reynolds, after Hoppner, proof, wide margin, £71 8s.; and *The Hon. Mrs. Bouvierie*, after the same, by J. R. Smith, printed in colours, £73 10s.

Other items during the month included *Guillaume de Brisacier*, by A. Masson, 2nd state, £93; and *Queen Elizabeth*, by Crispin de Passe, after Isaac Oliver, £35, sold by Messrs. Sotheby on April 1st; and on April 25th, *Industry*, by C. Knight, after Morland, printed in colours, £48; and *Lord Londonderry*, by H. Meyer, after Lawrence, proof before letters, £20.

THE miscellaneous sale of books and manuscripts which took place at Messrs. Sotheby's on March 28th



and 29th was noteworthy for the inclusion of several items whose interest was not limited to their purely literary associations. Among these was a copy of Edward Fitzgerald's *Rubaiyat of Omar Khayyam*, illustrated by Elihu Vedder, the original edition, 4to, bound by Sangorski and Sutcliffe in a style so sumptuous that one willingly accepts the catalogue description of it as "the most remarkable specimen of binding ever produced." The levant morocco covers were enriched with designs in which an attempt had been made "to suggest all the beauty, extravagance and splendour of Eastern decoration, 1,050 jewels set in gold being inlaid on them." Under the circumstances the price attained, £405, was not unduly high. An orthodox first edition of the *Rubaiyat*, original brown wrapper, as new, small 4to, Quaritch, 1859, brought £66. A writing-table of mahogany, which had once belonged to Charles Dickens, scratched with the initials of the novelist, apparently by himself, and possessing a complete authentic pedigree since it left the sale at Gad's Hill Place in 1878, was cheaply purchased for £16. A unique lot consisted of the *Gretna Green Marriage Register*, kept by John Linton, between the years 1825 and 1854, and a parcel of between 1,100 and 1,200 original certificates of marriages celebrated by him at Gretna Hall during that period; this realised £420. The Granville collection of Handel MSS. was disposed of in two lots: the first, consisting of

37 volumes of scores of his works, in the handwriting of his amanuensis, J. C. Smith, brought £105; while the second, 28½ pages, 4to, MS. score in the composer's own autograph, realised £310. A presentation copy of Audubon's *The Birds of America*, 7 vols., with numerous plates in colours, royal 8vo, New York, 1840-44, brought £45; Lilford's *Coloured Figures of the Birds of the British Islands*, 2nd edition, 7 vols., complete in the original 36 parts, 1891-97, £35 10s.; Wycliffe's *Prayers of the Byble take out of the olde testament and the newe*,

In the Sale Room

deuyded in VI partes, and the *Meditation by Savonarola*, the six parts in 1 vol., with general title and dedication, c. 1527, was a unique copy (the only other one known with the general title, that in Lambeth Palace, wanting the 5th part), it brought only £250, a moderate price, as the first four parts have each separately fetched £100. A set of 23 volumes of first editions of Byron, 1807-24, including the rare *Lines on John William Rizzio Hoppner*, of which only six copies were printed, with a gold signet ring set with intaglio portrait of Byron, which formerly belonged to John Hobhouse, brought £105; a number of Indian miniatures realised sums ranging from £10 to £80; G. P. Cauvet, *Recueil d'Ornemens*, 74 plates, folio, Paris, 1777, £79; Caxton's *Golden Legend*, made up from the first and second editions, 1484 and 1487, and somewhat imperfect, £134; Jean Racine's *Œuvres*, with frontispiece and 56 engravings in proof state, printed on large vellum paper, folio, 3 vols., Paris, 1801-5, £130 (this was Napoleon I.'s copy, and had been bound for him by Bradel-Derome). An interesting copy of *The Third Folio of Shakespeare*, size 13½ in. by 8½ in., as originally issued without the seven spurious plays, but with the latter inserted, and bearing the 1663 imprint, brought £550. A French fifteenth-century *Book of Hours*, illuminated MS. on vellum, 136 leaves, 7 in. by 4½ in., with uncommon borders and miniatures, sold for £240; while another, 203 leaves, 8½ in. by 6 in., with unusually broad borders of decorative flower work and many miniatures, realised £555.

The library of the late Louisa Lady Ashburton, which was sold by Messrs. Sotheby on April 14th and the four succeeding days, though large, contained few noteworthy items. Two of the latter contributed no less than £765 to the total of £2,949 10s. realised by the 1,461 lots into which the collection was divided. The first of these items was a complete copy of the original edition of Audubon's *The Birds of America*, 4 vols., 435 coloured plates, elephant folio, 1827-38, with all the titles and margins intact, which brought £540. The last time that a similar copy appeared in the auction room was on July 27th, 1909, at Messrs. Sotheby's, when one brought £380. The other costly item was a *Book of Hours*, printed on vellum, measuring 9 in. by 5½ in., containing 96 leaves, and illustrated with numerous illuminated woodcuts and ornamental borders, from the press of Simon Vostre, Paris, 1498. This possessed the additional interest of having once been in the possession of Caroline Buonaparte, sister of Napoleon I.; it sold for £225. Other interesting volumes largely consisted of presentation copies of works by Browning, Carlyle, and other Victorian authors. These included E. B. Browning, *Last Poems*, 1st edition, original cloth, 8vo, 1862, with autograph inscription of Robert Browning, £8; R. Browning, *Balaustion's Adventure*, 1st edition, 8vo, 1871, with autograph inscription, £7 10s.; Carlyle's *History of Frederick the Great*, 6 vols., 8vo, 1858-65, £25; the 1869 edition of the same, 7 vols., 8vo, 1869, £10; *Oliver Cromwell's Letters and Speeches*, 1st edition, 3 vols., 1845-46, £12 5s.; *Past and Present*, 1st edition, 8vo, 1843, £12 15s.; *Latter-Day Pamphlets*, 1st edition,

8vo, £11; and *Life of John Stirling*, 1st edition, 8vo, 1851. All the foregoing were enriched with autograph inscriptions by the author. Most of them had been presented either to Lord Ashburton or his first or second wife, the former of the two being the lady who unconsciously exercised such a deleterious influence on Carlyle's marital relations. The value of these books was largely increased by their associations with Carlyle, as was also that of the following volumes, which once formed part of his library and contained manuscript notes and autograph inscriptions by him:—*A Discourse on the Death of Marshal Keith*, translated from the French, published by Monsieur Formey, 8vo, Edinburgh, 1764, £53; *Mémoires de Frédéric Sophie Wilhelmine de Prusse, Margrave de Baireich*, 2 vols., 1812, £31; and John Aikin, *Annals of the Reign of King George III. from 1760 to 1820*, 2 vols., uncut, 1820, £36. A presentation copy of Goethe's *Hermann und Dorothea*, medallion portrait of the poet inserted, original boards, Braunschweig, 1826, with an autograph inscription of four lines of German verse, brought £42; the 1st edition of Ruskin's *Stones of Venice*, 3 vols., imp. 8vo, 1851-73, presentation copy to Carlyle, with autograph inscription, £40; John Stirling, *Essays and Tales*, edited by J. C. Hare, 1st edition, 2 vols., 1848, Carlyle's copy with manuscript notes, £17; and Tennyson's *The Princess*, 1st edition, original cloth, presentation copy from the author to Carlyle, with autograph inscription, £46.

On April 14th Messrs. Puttick & Simpson disposed of books from various collections, among which was an imperfect set of the reports of the *Proceedings of the Anniversary Festivals of the General Theatrical Fund*, 1847-80, in original wrappers; the Reports consisted of the 2nd, 4th to the 14th, 16th to the 22nd, 27th, 32nd and 35th, and thus included the thirteenth one with Thackeray in the chair, of which only two or three copies are known. The inclusion of this rarity justified the high price—£128—which was realised. At the same sale a number of autographs were disposed of. Among these a holograph manuscript, *Fragments of the Iliad*, 140 lines, on 12 pages, oblong 4to, by George Meredith, written about 1870, brought £73; two holograph manuscript poems by R. L. Stevenson, *My Body which my Dungeon is*, and *The Sick Child*, each 1 page folio, brought £45 each; a long autograph letter by the same from Davos, 1882, 4 full pages, 8vo, £50; a holograph manuscript poem, *Dedication to Wm. Bell Scott*, by Swinburne, £24; and two letters of Shelley, both 4 pages, 4to, and addressed to Leigh Hunt, £36 and £42 respectively.

In a sale of autographs by Messrs. Sotheby on April 22nd, Rudyard Kipling's manuscript of his poem of *The Quest*, containing 41 lines, brought £16 10s.; a letter of Sterne, 2½ pages, 4to, addressed to Sir Wm. Hamilton, and dated from Rome March 17th, 1766, £45; 27 pages, 4to, of Thomas Hardy's original manuscript of *The Melancholy Hussar*, £50; and the first edition of Foster's *Life of Dickens*, 1872-74, extra illustrated by the addition of 232 autograph letters (including a number from the novelist), various plates, portraits, and drawings, inlaid to 4to size, and extended to 6 vols., £140.



CRITICS of the current exhibition of the Royal Academy—the one hundred and forty-fourth—tell us that its art is stagnant—wanting the vivifying breath of originality to animate it into new forms, and so endow it with that “lovely strangeness” of aspect which Walter Pater tells us is an indispensable element of all true works of art. Something oversweeping is this last statement. Originality—that is to say, the power of setting forth truths hitherto undiscovered, or truths well known, in a fresh and un-hackneyed garb—which is one of the most precious qualities of art, is also among the most rare. To few artists is it given, and it is allotted so sparingly that scarcely any have produced more than one original work. Reynolds, who, save Turner, is the most varied of English painters, only made claim that a bare half-dozen of his two thousand pictures were original.

The Royal Academy (First Notice)

Constable and Corot, both among the greatest landscape painters of all time, each conveys the sum-total of his discoveries in one of his typical works; their others are but variations of the same themes, not further removed in treatment and conception than are the melodies which a master musician can weave on a single motive. Were these painters alive, we might find these repetitions tedious, and urge them to introduce us to other phases of beauty, for in such manner we treat the artists of to-day. Let us give heed to our ways in this respect, remembering that good art, even if presented in the most familiar guise, is infinitely preferable to bad; and that it is no recommendation to the latter that its particular type of badness has never been evolved before. Mere novelty, whether in theme, conception, or treatment, does not constitute originality; the one is an ephemeral quality, the other permanent. We who live while the edifice of twentieth-century art



WOMAN PLUCKING A FOWL
BY REMBRANDT
LEVAIGNEUR SALE FOR £19,000
R. HOUSTON
SOLD AT THE
FROM A MEZZOTINT BY
KINDLY LENT BY MR. H. W. BRUTON

Current Art Notes

is in course of formation can only vaguely tell to which class the materials belong. When time shall have sifted them out, much of what attracts us by its piquancy and strangeness will have crumbled to oblivion, while perhaps a few of those works now overlooked because of their unaffected simplicity will reveal themselves as possessing qualities more enduring than marble, more precious than the lustre and brilliancy of gems of price.

In the present

exhibition the charm of novelty, whether ephemeral or otherwise, is decidedly lacking. There is a dearth of new artists. The triumphs are to those who have triumphed in the past, and the latter are concerned in telling us things already told, even if the form and phrasing are now a little different. A weakness of the exhibition, from an artistic, if not from the popular, standpoint, is the plethora of pictures representing royal personages and pageants. Such works are usually only fruitful in the perpetuation of the commonplace; the greatness of the occasions and personages represented, and the widespread interest which such themes evoke, weighing like an incubus on the originality of the painters employed. Hence pictures of this kind usually follow a set precedent, dating from the era of Louis XIV., when the intimacy with their sovereigns which had been expressed in pictures by Van Dyck and Velasquez was replaced by an official formalism, in which the expression of individualism is subordinated to the representation of the panoply of state. Though the portrait of H.M. the King, by Sir Luke Fildes, and Mr. Bacon's Coronation picture, are at the time of writing only represented by empty spaces, the third of the trio of pictures which are to occupy the end wall of the third gallery, Mr. W. Llewellyn's portrait of H.M. the Queen, is in position. A historical document, rather than a work of art, it has at least the merit of being pleasantly phrased. The likeness of Her Majesty has been caught not unhappily; the painting of her white and gold petticoat



CANNON STREET RAILWAY BRIDGE
BRANGWYN, A.R.A.

FROM AN ETCHING BY FRANK
BRANGWYN, A.R.A.
BY PERMISSION OF THE FINE ART SOCIETY

is a fine piece of imitative brush-work, and the general colour-scheme harmonious. The pose of the figure, the composition and arrangement of the background, and the accessories, are carried out on conventional lines, and are more or less a duplication of what has appeared in every state portrait for the last century. Characterless and uninteresting as these portions of the picture are, Mr. Llewellyn can be congratulated on not having lowered the standard set by his immediate

predecessors in similar works. Mr. A. S. Cope's picture of *H.R.H. the Prince of Wales* is more successful, largely because the difficulties to be surmounted have not been so numerous. The comparative simplicity of his background has permitted the artist to concentrate greater interest on the rich robes of his subject, who stands, a graceful and dignified figure, carrying his princely finery with the ease of one born to the purple. Less praise must be awarded to the equestrian portrait of *His Majesty the King*, by M. Georges Scott, which, by virtue of its bulk, dominates Gallery VII. Its conventionality of treatment is redeemed neither by fine colour nor bold brush-work. One, however, can better tolerate such conventionality than the unconventionality of the remaining picture connected with the English royal family—*The Investiture of H.R.H. the Prince of Wales at Carnarvon Castle*, by Mr. Christopher Williams. One has rarely seen a more unsightly representation of a beautiful and stately pageant. It is weak in drawing, garishly crude in colour, and utterly wanting in atmosphere, repose, or decorative effect.

Turning to the general exhibits, one of the first pictures to attract the eye is Mr. J. Lavery's *The Silver Turban*. Mr. Lavery's work always possesses that intangible quality which, for want of a better word, one calls distinction; what it sometimes lacks is that air of completeness which only comes from the perfect realisation of a preconceived and definite mental vision of the picture to be painted. The present work, a portrait of a

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lady in evening dress with furs, is marked by both these attributes. Exquisite as is the colour harmony of the delicate silver greys and greens which dominate most of the canvas, they are hardly in accord with the more positive renderings of the carnations in the lady's face. The artist's *Miss Haslam* suffers also through being imperfectly realized, though in this one would imagine that the too summary handling of the dress came less from intention than want of time to add the finishing touches before the picture was wanted for exhibition. *La Mort du Cygne: Anna Pavlova* is better in this respect, for whether one likes it or not, the representation of the death-scene of the famous dancer carries conviction that in it the artist expressed what he intended. The work is practically in monochrome; the composition is curious rather than attractive, and there are great empty spaces on the canvas practically devoid of interest, and yet withal the painting exercises a strange fascination on the spectator. It seems transfused with a subtle melancholy, which affects one like listening to a plaintive strain of music. Returning to the first gallery from where one has been led in pursuit of Mr. Lavery's pictures, one is attracted by the quaint naïveté of Miss Alice H. Nicholson's *Our Street*, a clear and uncompromising rendering of the almost tiresome cleanliness of a Dutch village thoroughfare. Mr. Henry S. Tuke's *Low Tide* is a repetition of his often essayed theme, the painting of flesh in bright sunlight against the blue of the sea. The success of the same artist's portrait of *The Rev. T. Sikes Hitchens* makes one fear that he may become permanently enrolled among the ever-increasing company of portrait painters. It is a firmly painted, well-characterised work, deficient in neither tone nor atmosphere. *Penelope and the Suitors* is not one of Mr. J. W. Waterhouse's best pictures. The adjective which most fittingly describes it is "pretty." The colouration is scattered and lacks a predominating note, while the buxom, rosy-cheeked maiden, who is supposed to represent the wife of Ulysses, worn with twenty years' waiting for her absent lord, is so ludicrously unfitted for the character that the artist might be well advised to choose another title for the work. Mr. C. M. Orchardson's *Bella Donna*, showing the interior of a fashionable restaurant in the evening, is effective and well composed. *The Picnic*, by Mr. George Henry, is one of those pictures attempting what might be called a sunlight problem, the scene being laid in a forest glade, in which splashes of sunlight penetrate through the foliage on to a group of figures surrounding a white tablecloth and the adjacent green sward and tree-trunks. Mr. Henry's solution is remarkable for its prevailing coldness of tone. He insists less on the warmth of the sun than the coolness of the shade. The effect is decidedly original, and at first rather disconcerting; but as one's eyes grow accustomed to it, the truth of the rendering becomes manifest. Mr. Arthur Hacker's lighting problems are chiefly connected with street lamps environed by the night atmosphere of London. In these essays, however, the blaze of electricity is given far too prominent a place. It may be clever

to represent an isolated light with sufficient strength to dazzle the eyes of the spectator; but the effect is nearly as tiresome on canvas as it is in actual life. Far better is his *Imprisoned Spring*, one of the most successful genre works in the exhibition, representing a girl wistfully glancing out of a window flooded with spring sunshine, and having a glass of spring flowers on its ledge. The materials for the composition thus tritely set forth hardly promise anything better than an anecdotal picture glossed over with cheap and obvious sentiment. Mr. Hacker has risen to a higher level. Something of his success is owing to good, sound and sincere draughtsmanship and brushwork, but more to the depth of feeling permeating the work—the sense of young life struggling against the bars—which lifts it from the region of anecdotal art to be a type of the universal.

Other works in the first gallery are an adequate portrait of *Lord Alverstone*, in the red robes of Lord Chief Justice, by the Hon. John Collier; Mr. Sant's broadly painted and atmospheric landscape, entitled *The Present and the Past*; Mr. Frank Dicksee's highly wrought *Nymph*, nice in sentiment, but wholly unconvincing; and Sir Lawrence Alma-Tadema's *Preparations: in the Coliseum*, which has been unanimously condemned by critics on account of the alleged impossibility of the central figure being able to stand in the space allotted her. One may not like the work, which is marked by the same want of animation and the same wonderful imitative painting of marble and still-life characterising most of the artist's productions; but on this point one could safely wager that Sir Lawrence is right and the critics wrong. Foreshortened perspective is so deceptive in its appearance that most painters are content to judge a semblance of correctness by actually falsifying it. The late Lord Leighton was among the few exceptions, and the foreshortening of the girl's arm in his picture of *The Bacchante* evoked similar comment. He then declared to a friend of the writer that he would stake his reputation on its absolute correctness; one may be sure that Sir Lawrence would do the same in regard to his work. Whatever the weaknesses of his style—a want of spontaneity and directness being the most noteworthy—they are those which naturally accrue to a learned and accomplished craftsman, whose aim is not to paint things as they seem to be, but as they are. Mr. Charles Sims is diversely represented. In this room is one of his best pictures, *The Shower*, a medley of inconsequential conceits beautifully expressed. A bevy of nymphs and cupids are scattered about the canvas, one end of which is all sunlight and spring blossom, while the other is enveloped in darkness and deluged with rain; in the neutral territory between, a group of cupids are wafting down from an old stone monument a curtain whose size and weight make it admirably adapted to fill the proscenium of a theatre. Some of the figures are perfectly expressed, some only suggested. The composition is so scattered that the canvas might be divided into three separate pictures. The picture offends against most of the canons of art; it should repel our aesthetic sensibilities, but, on the contrary, it attracts them. Analyzing

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the charm, one finds it rises from those apparent imperfections which at first sight one feels most inclined to condemn. Mr. Sims's domain is the realm of fancy; more than any other living English artist he has the power of vitalizing those things which have never been, and yet which are always present in our minds; transmitted, perhaps, with the blood inherited from those far-off ancestors who lived in the youth of the world before knowledge had cabin'd the imagination and when the

solitudes of nature seemed peopled with beings God-like and beautiful. These phantasms are as the thread of gossamer; seek to grasp them and their charm evanesces; they are always delightful, but never under our control, and always intangible and remote. Something of these elusive qualities characterises Mr. Sims's pictures. His creations are as wayward and capricious as the phantasies that people our minds. He sets down not everything. Here and there on his canvases figures appear in their full completeness; elsewhere they are only half emerged into being. There is a tantalizing sense of suspended realization about his work; but it is living; it moves and fascinates us, and little by little one begins to understand that if it was more fully wrought and carried further into the regions of actuality, so would the dream-like visions be replaced by commonplace facts, and the glowing phantasies congealed by the cold touch of academic convention.

In the second gallery M. Emil Osterman's portrait of *H. M. Gustave V. of Sweden* is well painted, but lacks distinction; Mr. John Crealock's companion pictures, *The Red Sofa* and *The Yellow Sofa*, are carefully planned compositions, set and formal, but possessing a certain quaint originality, and well balanced in their



MRS. MICHAEL ANGELO TAYLOR AS "MIRANDA" BY SYDNEY WILSON,
AFTER JOHN HOPPNER BY PERMISSION OF MESSRS. VICARS BROS.

arrangements of rich colour; and in *Snarleyow* Mr. Stanley L. Wood infuses a certain amount of spirit into the well-worn theme of a horse artillery battery dashing its guns out of the reach of an enemy's fire. *The Education of Isabella the Catholic*, by the late E. A. Abbey, with its rich decorative scheme, in which reds and blacks predominate, reminds us how much we shall miss the work of this accomplished artist in future exhibitions. The only painter who seems inclined to step into the breach is Mr. Stephen Reid, whose *Who is*

Silvia, in Gallery VII., is clearly influenced by the work of the dead artist. It is pure illustration, but illustration raised from the plane of merely anecdotal storytelling by its feeling for decorative beauty. Mr. Reid's work is good in itself, and, in the care with which it is wrought, gives prospect of better things in the future, when his technique shall be bolder and more assured. Mr. J. J. Shannon's portrait of *Mrs. Henry Barber* is one of the several portraits of ladies by which he is represented, all of which are marked by distinction, by good modelling, and a limited though pleasing feeling for colour. In most of Mr. Shannon's portraits he has clothed his subjects in black or white, or black and white combined, and sought for relief and contrast to these neutral hues in the carnations of the flesh-tints. This is dangerous if carried too far; the lips in Mr. Shannon's portraits are apt to be over accentuated and the cheeks suffused with a warmth more vivid than that of nature. *Bringing down Marble from the Quarries to Carrara* is one of the three contributions of Mr. J. S. Sargent. Mr. Sargent's art is always adequate; he has the gift of transcribing nature with the precision of a camera and the robustness of a Michael Angelo. These similes may seem incongruous, but what better can be found for a painter

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whose brush sets light, form, colour, and atmosphere on the canvas with as trenchant and certain a touch as that which struck life from the Italian sculptor's marble, and yet who rarely troubles to make a selection of the facts that he records? His pictures are like nature seen through a window; there is the feeling about them that if we stood a little to one side we might light on a more perfect view-point. One must not belittle Mr. Sargent on this account; the greatest art tells more than we can directly draw from nature; but it is great art—very great art—to tell us as much, and that is what Mr. Sargent succeeds in doing. No living master could better convey the illusion of reflected light and heat, or tell us more about the formation of the quarried marble mountain or the muscular action of the quarrymen, than Mr. Sargent does in this picture of Carrara. Though the scene is laid in the shade—such shade as can be found in a place where every rock reflects the glare of the sun—one would think that it was almost impossible to paint a picture more lambent with heat; yet Mr. Sargent advances a stage further in his *Cypresses*, in which the undiluted sunlight of the Italian noontide is shown.

Mr. W. Orpen's portrait of *W. Vivian, Esq.*, is not his best; in his painting of the linen and clothes of the subject he falls into the temptation of seeing too much. However fine the brushwork in which orthodox male costume is recorded, it fails to make the theme worthy of any higher setting than a tailor's catalogue. His *Rev. T. T. Gray* and *Harry Brittain* are both more successful, each painted with a background of silvery grey, which gives full value to the flesh-tones. The *Lady and Gentleman*, hanging in the third gallery, are treated more in the guise of a genre painting than as pure portraiture. There is a touch of humour in it, which, as all the world knows, has long been banished from the repertoire of professed portrait painters, whose only aim in art should be to make their patrons as dignified and fascinating as they imagine themselves to be. Mr. Orpen has divested the subject of its inherent stateliness; his own presentment in shirt-sleeves reflected on a concave mirror affords a keynote to the intimacy he accords us. The figures of the lady and gentleman are touched in with subtle but kindly characterisation, and the tone of the picture is delightfully silvery and cool.

The feature of Gallery III. will be the trio of royal portraits, when they are set up in their places. Mr. Adrian Stokes's *An Autumn Evening in the Alps* is a representation of snow-clad peaks suffused with sun-glow and fronted by slopes of red heather. Though the beauty rather than the loneliness of the region is insisted upon, the latter is suggested with none the less force. Mrs. Young Hunter's portrait of *Master Bobbie Mackenzie* shows good colour; Sir E. J. Poynter's *A Little Mishap* is pleasant in feeling; and if Sir Luke Fildes, in his portrait of *The Right Hon. C. B. Stuart-Wortley*, seems more interested in his sitter's costume than his personality, what he reveals of the latter is not wanting in a certain stereotyped dignity. *The Hunters*, representing a school of porpoises and a flight of sea-birds ravening among a shoal of herrings, is a characteristic work by Mr. C.

Napier Hemy, rather monotonous in tone but well and solidly painted. One of the best landscapes in the exhibition is Mr. Mark Fisher's *Harlow Mill*. It is a sunlight problem, more difficult of solution than the presentment of torpid heat; for here it is in motion, flickering on the surface of the foliage, playing upon the moving waters of the river, and permeating the canvas from end to end, with little in the way of shadow to act as a foil or relief. Mr. Fisher has effected a solution, not by evading difficulties, but by surmounting them. This picture of an English summer's day, when the land is lapped with gentle breezes, and all nature seems astir with gentle movement, is a masterpiece of close and accurate observation, none the less sincere that it is set forth with a feeling for balanced and rhythmic composition that recalls the best traditions of the Dutch school. Mr. George Clausen's *The Window*, though an accurate presentment of indoor lighting, is not very interesting. Most fascinating of all his works in the exhibition is his little *When the Stars are coming out*, in which he has invested a prosaic rick-yard with the witching glamour and mystery of the night. One of the few historical pictures in the exhibition is contributed by Mr. J. Seymour Lucas, who shows us Queen Elizabeth and her council assembled in conclave when *The King of Spain's Navy was abroad*. Mr. Lucas's archaeological knowledge and his power of recalling the physiognomy and characterisation of dead and gone personages would make any work of this kind from his hand interesting; in this instance it has pronounced artistic attractions as well. It is finely composed, the figures set down with the confidence that comes of certain draughtsmanship, and the colouring rich and sustained.

THE incidence of the Royal Academy Exhibition, and the prodigious demands it makes upon his space, are

**The Royal
Society of
Painters in
Water-Colour**

matters of concern to the conscientious critic who finds himself thus compelled to give very meagre reviews of the many excellent works shown outside the walls of Burlington House.

Not a small proportion of these were included in the one hundred and fifty-eighth exhibition of the Royal Society of Water-Colours (Pall Mall East). Mr. F. Cayley Robinson's *Jeu d'enfants*, though familiar in its treatment, attained the note of personal individuality. Mr. Robert W. Allen's *Damascus Gate, Jerusalem*, was bright and pleasing, forming a contrast in the former respect to the more sombre grandeur of Mr. H. S. Hopwood's *Moonlight, Tetuan, Morocco*. Mrs. Laura Knight's *The Flight* introduces the girlish figures so familiar in her works; but there is an absence of that vivid sunshine which one imagined was an equally inevitable concomitant of her work. Its absence was welcome if only to prove that the artist can dispense with this adjunct in making a successful picture. Mrs. Allingham's hand showed its characteristic delicacy of touch in her *Old Cottage at Cockington*, and Mr. H. S. Tuke, if still concerned in the study of the nude in the open air, varied his treatment of the theme in *Blue and*



The Montem of 1841—The March round the School-Yard

Engraved by C. G. Lewis after a drawing by W. Evans

Print lent by D. Jay, Esq.

FROM "FLOREAT ETONA"

BY RALPH NEVILL

(MACMILLAN)

Gold, which was noteworthy for the power of its colouration. Mr. Colin B. Phillip's *Storm, Sligachan, Isle of Skye*, was strong, though somewhat monotonous in tone. Mr. J. R. Weguelin in his *Cornish Ground Sea* gave a novel aspect to a somewhat hackneyed subject by the sweeping and unexpected curve of a sand ridge, which formed one of the principal features of the drawing. Novel, too, was Mr. John S. Sargent's *Genoa*, which was pictured as seen through the lace curtains of a window, in front of which were various commonplace articles of furniture. No one else would have attempted such a theme, and Mr. Sargent only succeeded in proving that the discretion of the rest of the world is justified. *The South Down Range* was perhaps the best of Mr. R. Thorne-Waite's several contributions, all of which were marked by pleasant colour and atmosphere—a similar criticism could be passed on the works of the President, Sir Ernest A. Waterlow. Mr. Henry E. Crockett's *Young April* was a truthful piece of observation, bright and fresh in feeling. Mr. D. Y. Cameron showed his usual trenchant power of line in his *Morning Mists, Arran*, with the rugged forms of the peaks flushed with the sunrise. Mr. James Patterson was seen to advantage in *The Castle—Morning Mists*, a view of the Edinburgh citadel; while *The Quarry*, by Mr. S. J. Lamorna Birch,

was a manly and individual piece of work, the blue and white sky forming an effective contrast to the yellow sandstone of the cliffs. Among other artists well represented are Messrs. J. W. North, Arthur Hopkins—whose graceful *Maidens hanging out clothes on a cliff top*, if not very virile, is charming in colour and sentiment—Charles Sims, and Robert E. Little.

At the Doré Galleries (New Bond Street), Mr. Arild Rosenkranz showed a collection of religious pictures and

Exhibitions by Arild Rosenkranz, Henry Terry, and John Shapland a number of examples in stained glass. His work strongly recalled that of Sir Edwin Burne-Jones, not so much in its technique as in its decorative significance and the subdued yet splendid richness of its colouration.

Of the paintings the most suggestive was *Dawn*—in front of an open doorway, its yawning portal backed by mysterious blue-black shadow, a woman knelt by the side of a corpse, their forms showing up white and pallid in the cool grey of the dawn. The work was painted with great power, and the strength of its tragic suggestion was all the greater because the artist had given no clue to reveal its incidental significance. The purely religious pictures were conceived with much dignity and

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restraint, though in one or two instances they were somewhat academic in treatment. Of the stained glass, the lights of a stained-glass window to be erected in Dunconrath Church, Dublin, were quite among the best of modern examples of their kind. At the same galleries Mr. John Shapland exhibited a number of pleasing water-colours of Devonshire and the Riviera, and Mr. Henry Terry some delicately executed garden scenes and well-characterised figure studies in the same medium.

THE exhibition of drawings and etchings by Mr. Frank Brangwyn, A.R.A., at the galleries of the Fine Art Society

Water-Colours and Etchings by Mr. Frank Brangwyn, A.R.A. (New Bond Street), was one of great interest. That the artist's work is strong and individual, and that he

has the power of investing subjects, which others have rejected as being too inartistic, with poignant beauty, is a matter of notoriety; his failing is, that in his search for the picturesque he is apt to disregard nature. In his water-colours this trait was less marked than in his etchings; the former were transcripts from life, the latter their re-translations. Having made this criticism, one has only to admire the virility of Mr. Brangwyn's line and the richness of his chiaroscuro. For largeness of feeling and decorative effect his essays with the needle-point are hardly to be surpassed. Among the most striking examples were *The Monument*, with its fine arrangement of perpendicular lines, *Cannon Street Railway Bridge*, and *The Building of the Ship*, replete with energy and movement.

Two exhibitions of pictures, each alike in its breadth of treatment and in possessing decorative feeling of high

Pictures by A. Wolmark and W. J. Leech order, but wholly dissimilar in their colour cadence, were shown at the Goupil Gallery (5, Regent Street), by Messrs. Alfred A. Wolmark and W.

J. Leech. Mr. Wolmark's aim is pure decoration. He has not fallen into the heresy of post-impressionism, though some of his works have superficial similarities to those of the followers of the cult, for he neither rejects nature nor beauty of form; only eliminating from the one all elements which would interfere with the realization of his conceptions, and reducing the other to its elemental expression. This, then, is perfectly coherent art; for the painter has a legitimate and understandable aim in view, though whether he has not sacrificed too much in its attainment may be open to question. The effect of the exhibition as a whole was very beautiful; on all sides were works executed in the brightest of primary colours, yet so perfectly harmonized that they merged into dulcet and tender harmony. It was only when one approached the pictures individually that their charm began to vanish, their extreme breadth of treatment rendering them pictorially insignificant when viewed a short distance away. Such work as Mr. Wolmark's, to be seen at its best, should be placed where it cannot be closely scrutinized; forming part of the decoration of a frieze or a large public hall, it would be delightful. It may be questioned

whether the artist in aiming wholly for decoration has not neglected some of his gifts, as in his portrait of Mr. Graves, painted several years ago, he shows great power of characterisation, which is also suggested in some of his pictures of fishermen. Mr. Leech's work is in closer concord with nature than that of Mr. Wolmark's; he makes selection of subjects which appeal to his aesthetic sensibilities, and though his treatment is almost equally broad, he gives us scenes and effects as they actually appear. His subjects were nearly all snow scenes, wrought in tender greys, blues, and subtly modulated whites. They beautifully expressed the fairy-like aspect of nature when draped in her winter garb, and were full of tonal charm.

THE criterion of the sale-room shows that the revival of the old style of printing engravings in colour is likely

"Engravings in Mezzotint," by Sydney Ernest Wilson, with Notes by W. Roberts (Vicars Brothers, 12, Old Bond Street. 5s. net)

to be permanent. It was initiated about twenty years ago; since then, as the requirements and capabilities of the process have become better understood, work of higher and higher technical attainment has been turned out until now some of it is good enough not only to attract the public eye, but to seriously challenge the supremacy of the old prints in colour. The modern prints should indeed be the better of the two. The engraver, the printer and the publisher all unite their labours to turn them out in the best possible guise; whereas the old prints, beautiful as many of them are, were merely the by-product of engraving, being struck from plates too worn to print any saleable impressions in black and white. When the results were imperfect, which happened in the majority of cases, they were touched up in water-colour. The plates for colour-printing have to be less deeply engraved than those intended for monochrome, hence they can only be successfully wrought by those who have made a special study of this branch of reproductive art. Mr. Sydney Ernest Wilson is among the few who have done this; in fact, all his work has been confined to it, which may perhaps account for the remarkable success of his plates. An interesting little brochure by Mr. W. Roberts gives an illustrated record of these; the reproductions, the majority of which are in colour, being clearly executed, and, considering their small size, giving a very good idea of the originals. Of these *Nina*, after Greuze, is probably the most popular at the present moment, though one would hesitate to say that it is the best of Mr. Wilson's engravings. His newly published head from Hoppner's *Mrs. Michael Angelo Taylor as "Miranda"* is equally effective as a colour-print, and perhaps best of all is the plate of *The Three Ladies Waldegrave*, after Reynolds's famous picture, for which Horace Walpole, much to his disgust, had to pay the artist 300 guineas. In the impressions of this the delicacy and refinement of the flesh-tones rival those in miniature painting, while the shadows on the white dresses have been expressed with wonderful tenderness and subtlety.



PORCELAIN KNIFE HANDLES

No. 13—St. Cloud (?)
No. 18—(?)

No. 14—Meissen
No. 19—French

No. 15—Meissen
No. 20—German

No. 16—French
No. 21—German

No. 17—Chantilly or Menneçy

No. 22—English Bow (?), Chelsea or Chelsea-Derby (?)



"The Life and Work of Frank Holl," by Mrs. A. M. Reynolds (Methuen & Co., Ltd. 12s. 6d. net)

A NEAR relative is, as a rule, hardly the best person to write the biography of a deceased personage, for the advantage gained from an intimate knowledge of the subject is generally more than counterbalanced by the too partial view which is taken of his achievements. In Mrs. A. M. Reynolds's life of her father, Frank Holl, R.A., the well-known portrait painter, this failing, however, is hardly apparent. Her criticisms on the deceased artist's works are practically unbiased, while her close connection with

him enables her to admit the reader to a delightful intimacy with Holl, his sitters, and his friends. The painter was the son of Francis Holl, the well-known engraver; he was a delicate boy, often ailing, and when in his ninth year suffered from an alarming attack of inflammation of the lungs and pleurisy, which permanently enfeebled his constitution. He was thus greatly handicapped for the exacting rôle of a fashionable portrait painter, which fate rather than his own desires thrust upon him. Holl would probably have been a happier man, and would certainly have had a far better chance of attaining longevity, if he had never painted a portrait. His first commission for a likeness was not received until he had turned thirty-two. He was then a popular painter of genre subjects—chiefly of a gloomy nature—he was earning a good income, and assured of election to the Academy. This was in 1878. The portrait, that of Mr. Richardson, of Reigate, was exhibited with much diffidence—the name of the sitter not being given in the



THE MADONNA AND CHILD BY MICHAEL ANGELO HOLROYD'S "MICHAEL ANGELO BUONAROTTI" FROM SIR CHARLES (DUCKWORTH)

phlegmatic. For ten years he remained the most popular exponent of male portraiture in England, until, in 1888, he broke down with the strain. Perhaps even then he might have recovered, but a call which seemed too urgent to resist was made upon him. He had accepted a commission to paint a portrait of Mr. Pierpont Morgan for the latter's father, then a very old gentleman. The son had come over to England specially to be painted. Mr. Morgan, senior, had set his heart on the work being done. No one realised how ill the painter actually was, and the old gentleman, though willing to cancel the commission, said that if the portrait was not painted, then he would never live to see it done. Holl responded to this implied appeal, painted the picture—one of his best—and almost immediately afterwards, while staying at a friend's house, was seized with his final illness. He died, aged forty-three, while still in the prime of his powers. Holl will be remembered by posterity for his portraits; he had a wonderful gift for realising a sitter's

Academy catalogue. It proved a great success, and being followed up in the following year with portraits of Signor Piatti and Samuel Cousins—the latter winning everybody's approval except that of the sitter, who always preferred the far inferior work by Long—Holl found himself overwhelmed with commissions. It was unfortunate for the artist that he had been trained to habits of unremitting industry, more unfortunate still that he was of a highly nervous temperament, so that in every work he painted he expended far more vital energy than would have been the case if his disposition had been more

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personality ; and if there were one or two among his contemporaries whose art was of higher quality, none of them excelled him, or perhaps equalled him, in transferring the personalities of their sitters on to canvas.

MR. RALPH NEVILL'S racy and well-written *Floreat Etona* is interesting enough to be read by the many who

"*Floreat Etona*,"
by Ralph Nevill
(Macmillan & Co.)
15s. net)

have no personal associations with the famous college on the Thames ; while to those who have it should serve to pleasantly recall the memories of bygone days and old traditions and old customs which are now in danger of being forgotten. Though not in the strict sense a history of the college, under the guise of anecdote Mr. Nevill presents a truthful and lively picture of school life as it has existed at Eton during the present and past centuries, giving *en passant* vivid sketches of many of the head-masters and other celebrities. Among the former were some redoubtable figures. Keats, who flogged the school into order after it had grown undisciplined under the lax rule of his immediate predecessors, personally birched ninety boys in a single day. Flogging in his time, however, was hardly considered a disgrace, many of the Etonians having to endure it when they were practically grown men. Of one it is related that, being sentenced to this punishment when on the point of leaving school, he departed without submitting to it. Much to his dismay, he found that his action in quitting the school without enduring the chastisement put him into the position of having been expelled, which would permanently injure his prospects in life. To retrieve his mistake he had to pursue the head-master to Switzerland, and coming up with him at the Hospice on Mount St. Bernard, prevailed on the latter to give him his flogging there. Mr. Nevill discourses, always in an entertaining manner, on old Eton customs, its past and present sports, its buildings, and the celebrated scholars who have been occupants of them, its institutions, and on all the other matters which have given Eton its unique position. Though he imparts much solid information, he is never dull, and his book, which is well illustrated—some of the reproductions of old prints, in colour, being especially good—should enjoy a well-deserved popularity.

CLEAR printing, good paper, and a binding that is more substantial than is generally accorded to popular issues, all combine to make the "Little Books on Art" an attractive series. The latest addition, *Benvenuto Cellini*, by Mr. Robert H. Hobart Cust, M.A., "Little Books on Art" (Methuen & Co., Ltd., 2s. 6d. net) art. The book is well illustrated, and the author gives a useful list of all Cellini's authenticated works.

BEFORE chimneypieces there must be chimneys. Probably the fact that all the early civilisations had their rise in countries where fires were rather a necessity for cooking than for warmth, accounts for the comparatively late origin of what we now regard as amongst the most indispensable features of domestic architecture. Chimneys were un-

known to the Egyptians, Greeks, and Romans, though the latter had evolved an intelligent anticipation of the modern system of heating houses by hot-air pipes. In England open hearths did not begin to be replaced by regularly designed fireplaces with rudimentary chimneys until towards the close of the eleventh century. Mr. Guy Cadogan Rothery traces the evolution of chimneypieces and ingle-nooks from this period to the present time, giving many interesting examples in various styles of architecture, gathered both from this country and abroad. His work forms a useful and interesting handbook on a subject which has hitherto hardly received the attention it deserves, and should be of great practical utility to all those who are desirous of making their homes beautiful, while its easy and agreeable style will commend it to the general reader.

THE republication of Sir Charles Holroyd's *Michael Angelo Buonarotti*, a work which, though primarily a translation of Condivi's life of that artist, contains in the notes and the additional matter a large amount of information not available in the original, is to be welcomed as placing at the disposal of readers with moderate purses what may be

regarded as the best and most interesting biography of the great Italian master. The present edition, which is well illustrated, has been brought fully up to date, and is issued in a compact and handy form.

IN the maelstrom of books which circle round an overburdened public, it is pleasant to light on a small volume of lyrics of such a nature as William Force Stead's *Wild Flowers*. Though this endeavour cannot be said to reveal an original personality, they voice the feelings of a cultured mind, and are well and neatly composed. The thoughts which prompted several of the compositions should have lifted them out of mediocrity and placed them on a higher plane, but it is rare in our days that a happy marriage takes place between thoughts and words. The titles of these lyrics are attractive: *The Miller of Hell*, *The Dead Men of Ollerton*, and *Triomphe d'Automne*, make the reader expect much, but the treatment of these serious themes is lacking in strength, while in the inspirations of the author's lighter moods more restraint would have made for improvement.

"*Wild Flowers*:
a Book of
Lyrics," by
William Force
Stead
(Elliot Stock
2s. 6d. net)

Current Art Notes

THE issue of a fourth and much enlarged edition of Mr. J. Herbert Slater's *Engravings and their Value* proves that the book enjoys a widespread popularity, and one, moreover, which it deserves, as giving in a concise and handy form biographies of most of the known engravers in England and on the Continent, living as well as dead. The hundred and odd pages of introduction contain valuable matter on the different styles of engraving and the terms used in the art, as well as useful advice to collectors. The portion of the work most open to criticism is that dealing with the prices of engravings. A record of this kind, to possess any permanent value, must be something more than an accumulation of unedited extracts from auctioneers' catalogues. It should contain representative examples of each engraver, the state of every impression should be clearly and accurately described, and the prices given should be typical ones. How far Mr. Slater has failed to realise this ideal may be seen from the following examples, which have been selected indiscriminately. Among the works of Mr. T. G. Appleton recorded, we find *Lady Hamilton as a Bacchante*, described as being after Reynolds instead of Romney; *The Duchess of Devonshire*, and *Georgiana, Duchess of Devonshire*, set forth as separate plates; while *The Stafford Children* appears also as two plates under the titles of *The Sutherland Children* and *The Gower Children*. In pricing the two last-named impressions the author records an ordinary artist's proof as bringing £15 4s. 6d., and one in colours, to which the adjective "good" is appended, £9 5s. The latter price may be correct, but as the proofs in colour are scarcer, more sought after, and almost invariably bring far higher sums than those in black and white, it can scarcely be considered as a reliable guide to the print-collector. Nor is the information that a copy of Mr. H. Scott-Bridgwater's *Souls Awakening*, after Sant, fetched £1 1s., of much value, without the addition as to whether it was an artist's proof, lettered proof, or print, the approximate values of the first and last of these states being in the ratio of thirty to one. Another vague record is the entry of two signed proofs before letters of *Nature*, by Cousins, after Lawrence, which realised twenty-three and ten guineas respectively. No unlettered state of *Nature* was actually published—a very few finished engraver's proofs were struck from the plate before the lettering was added; and a few impressions, probably less than a dozen, were printed from the plate after the lettering of the first state had been removed, and before that of the second state had been inscribed. To which of these two classes does Mr. Slater's entry refer? Judging from the prices, it was probably the latter; but in either case the particulars should have been put on record. Of the other items allotted to the same engraver, the *Master Hope*, with title in script, may be of either the first or second published state; *The Stafford Children*, after Landseer, should have been placed under its proper title of *The Sutherland Children*, and Mr. Slater in classing it as a first state should have intimated

whether it was an ordinary first state or one with a remarque; while *The Highland Shepherd's Home* is not by Cousins, neither is *The Shoeing* nor *Mrs. Hope of Amsterdam*. Turning to the records of the brothers Ward as a specimen of the author's treatment of the older English engravers, one finds the same want of accuracy. It is not supposed that the impressions of *The Fern Gatherers* which bear the legend that they are engraved by J. R. Smith or J. R. Smith, jun., after Morland, are "an unauthorised reproduction of *The Fern Burners*, by W. Ward," because it is well known that the plate in question was by James Ward from one of his own pictures. The plates of *The Alpine Traveller*, *Cottager going to Market*, *Cottager returning from Market*, *A Poultry Market*, and *Mrs. Michael Angelo Taylor as "Miranda,"* which Mr. Slater allots to William, should also all be given to James, while an impression of the last-named plate is wrongfully described as a print. This plate was never published, and all the copies known are without printed inscription, the large majority of them being cut close. To compensate James Ward for the plates of which he has been unjustly deprived, he is given *The Schoolmaster* and *The Blind Beggar*, after Owen, the *Portrait of William Murphy*, after Dance, and *The Cottager's—not The Cottage—Favourite*, after himself, works to which he has no title.

THE specimens of the new Seraphis Faience which are being shown on the premises of Mr. Ernest Wahliss, 88, Oxford Street, strike a distinctly **Seraphis Faience** new and original note in ceramic A new phase in Ceramics decoration. They are the product of Mr. Wahliss's Vienna factory, and represent the outcome of over two years' experiments. The fruit of these are to be seen in the technical excellence of the ware; its evenness of surface, purity of tone, and the clear articulation of the colours employed, qualities which will appeal to the potter and the collector; but its most striking feature is the almost barbaric splendour of its colouration. The artists who have conceived the designs, among whom may be mentioned Karl Klaus and F. Staudigl, are evidently inspired by the new and untrammelled art of the Nearer East. The freshness and vigour of the latter have been retained, and give to the decorative motifs a striking originality and piquancy. A feature of the faience is the effective use that is made of black. This is a hue employed comparatively little in ceramic art, the difficulty being to obtain a pure dead black free from any admixture of grey or purple, or of that shiny appearance which is so distasteful in the orthodox blacks of commerce. The Viennese potters have successfully mastered this difficulty, and the result is a tone that sets off the brighter colours to singular advantage. Sometimes it is used only with white, but chiefly in conjunction with other colours, gold and silver. It is impossible to individualise the many pieces which deserve particular note; some are conceived in dulcet harmonies of suave colour, while others, and these the more numerous, attain a rich

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orchestration of hue—of intense blues, purples, greens, and yellows—jewel-like in its brilliance.

NEARLY two hundred water-colour drawings, all attaining an adequate artistic standard, and all of a

Water-colour Drawings at the Graves Galleries pleasant type, is the fare provided at the Graves Galleries (6, Pall Mall, S.W.). This exhibition now appears to be coming an annual event; and the present one shows a decided advance in both quality and variety on that of last year. A new feature is the inclusion of drawings by recently deceased artists; among such are *The Old Garden*, by R. W. Macbeth, graceful and rich in colour; the sunny and atmospheric *Rabbit Warren on the Coast*, by J. W. Oakes; two typical little moorland scenes by E. M. Wimperis; and the well-composed *In the Bay of Naples*, by J. B. Pyne. The latter, however, in the conventional and often false colour introduced into the foliage in the foreground, shows a sacrifice of naturalism for effect which would hardly be tolerated nowadays. Sir Alfred East's three examples, equally well composed, more atmospheric and thoroughly true to local conditions, may be cited as showing how much we have advanced in this direction. Mr. J. W. North is represented with an important example, *Beyond the Western Hills*, which is suffused with a tender glow of beautiful colour; Mr. David Law by two bright Venetian scenes; while Messrs. Albert Goodwin, G. G. Kilburne, Frank Walton, and Alfred Powell are all seen to good advantage. Two sincere, well-drawn, and delicately coloured drawings of beech woods, by James T. Watts, are fine examples of a style which is too little seen nowadays. Mr. T. N. Tyndale's several bright garden scenes show good and pleasing colour; Mr. Charles Whymper's characteristic examples of sporting birds are wrought with a care and fidelity to imitative truth which should make them appeal to nature-lovers; and Mr. Lawson Wood's humorous subjects are irrepressibly mirth-provoking. Other drawings which demand more than passing attention are Mr. Nelson Dawson's refined and atmospheric transcripts of mountain

and coast, Mr. W. K. Blacklock's strong moorland effects, Mr. J. E. Grace's autumnal scenes, a silvery-toned atmospheric rendering of the *Houses of Parliament* by M. Paul Marny, and works by Messrs. H. Franks Waring, Harry Hine, Fred Tucker, and L. Burleigh Bruhl.

Rembrandt's "Woman plucking a Fowl"

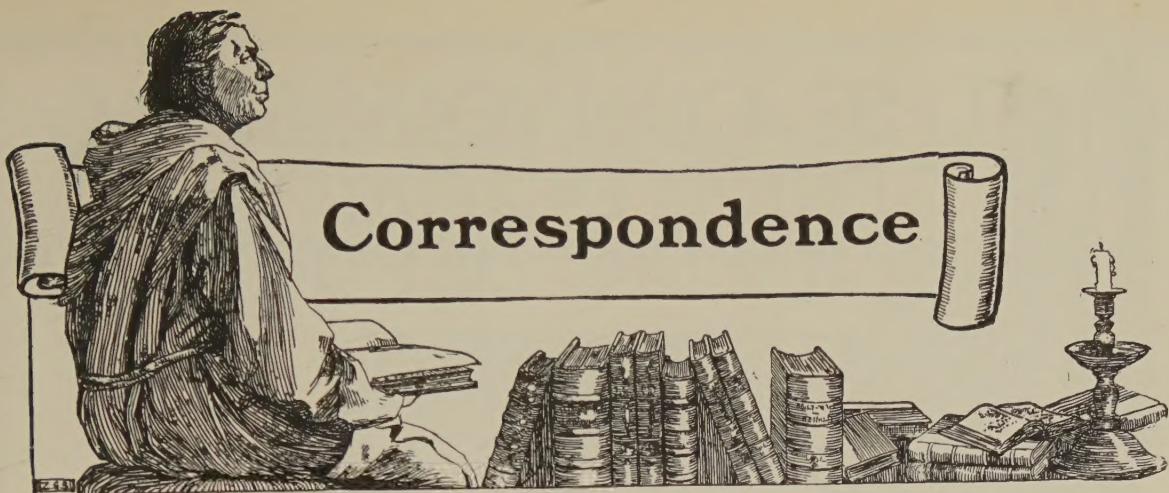
REMBRANDT'S *Woman plucking a Fowl*, the most important picture in Mme. Levaigneur's collection, was sold at the Hotel Drouot, Paris, last month, and purchased by M. Kleinberger for £19,000. This is an unprecedented auction price for a Rembrandt, though it has been several times exceeded for works of the artist sold privately. The picture, after being sold in Amsterdam in 1734 for £14, appears to have been transferred to England, and after passing through the collections of Francis Charteris (second son of the 4th Earl of Wemyss), John Willett-Willett, and A. Geddes, it was sold with the collection of Baron de Beurnonville, of Paris, in 1884, for £560, being then acquired by the family of the late owner. Richard Houston engraved a mezzotint from the picture in 1760, and it is from a fine proof of this, in the collection of Mr. H. W. Bruton, that our illustration is taken.

MESSRS. A. W. WILDE & CO. are showing at the Mount Street Galleries

Water-colour Drawings at the Mount Street Galleries (89, Mount Street) an exhibition of water-colour drawings chiefly by artists of the Victorian period. Among these are many by well-known men. David Cox is represented with two or three characteristic examples, of which *The Blue Hills, Herefordshire*, is the best. The *Doorway, Rouen Cathedral*, by Sam Prout, is thoroughly typical. Of some delicately coloured vignettes by Birket Foster, the *Palazzo D'Arana Posillipo, Naples*, is perhaps the most attractive, while a strongly painted figure-piece by W. Hunt, *A Rustic Beauty*, a sweet-toned J. Holland, *View of Canterbury*, a couple of delightful little examples by J. Varley, an early Sir John Gilbert, and a deep-toned Bernard Evans, should also be mentioned.



VASE IN THE NEW SERAPHIS FAIENCE BY MESSRS. WAHLISS



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Paintings by P. Dunbar.—A5,397 (Ryde).—Paintings by P. Dunbar very seldom come into the market, and it would be impossible for us to place a value on your picture without seeing it.

China.—A5,418 (Langport, Somerset).—(1) Judging from the photograph, the pair of vases, or jugs, are probably quite modern Dresden. Vases, etc., of similar design (canaries on a surface of mayflowers) are well known in old Dresden, and they were imitated at the Bow Factory. (2) From the photographs alone it is probable that the set of three vases painted with views are Worcester, approaching one hundred years in age. The pair of smaller vases seem to be Derby of about the same time. It would, of course, be necessary for us to see the vases to judge of the paste, painting, etc., and arrive at some degree of certitude.

Grandfather's Clock.—A5,423 (Hindhead).—We have no record of the maker of your grandfather's clock. If you care to send us a photograph, we can give you some idea of the value.

Portraits.—A5,429 (Abingdon).—Portraits of members of the D'Arcy family appeared in *Harper's Magazine* in 1882, *The Bookman* in 1885, and *Royal Academy Pictures*, 1902. We have no record of any portraits of the other two families mentioned.

Brass Candlestick.—A5,430 (Hyde Park).—This is, of course, quite modern, and similar designs are common. It is in all probability for the use you think.

French Colour Print.—A5,435 (Shanghai).—Your colour print, if genuine, is of considerable value. Debucourt was one of the most notable French engravers of the eighteenth century. All his principal engravings unfortunately have been reproduced, consequently we cannot give a definite opinion regarding your print without seeing it.

"Twenty Years' War with France."—A5,449 (Tiverton).—We should have to see the book described before giving the desired information.

Books.—A5,452 (Stoke-on-Trent).—Your edition of the Bernal collection is only worth two or three shillings, and your copy of the *Works of Sir Joshua Reynolds*, being the fifth edition, is also of small value.

Painter.—A5,454 (St. Petersburg).—James Green (1771-1834) was a versatile painter practising in oil, water-colour, and

miniature. He painted genre subjects as well as portraits. The latter are not valuable nowadays, and, unless of people of note, would only sell for small amounts. Some of the artist's portraits are in the National Portrait Gallery.

Print.—A5,455 (Florence).—We cannot trace the engraver of your print in any of the usual books of reference. It would therefore be necessary for us to see it before giving an opinion. Van Gelder paper can still be obtained.

Books.—A5,460 (Tiverton).—Practically all the books on your list are of interest and value to a collector, but a great deal depends upon their condition, and we cannot give a definite opinion without seeing them.

"Atlas of Australasia."—A5,465 (Valletta).—We do not know the publication described. A good deal of its value would depend upon the date of its issue.

Mezzotints.—A5,472 (Manchester).—We cannot value your coloured mezzotints unless you let us know the full titles. As, however, they have been published as recently as 1910 in a considerable number, we doubt whether they would realise more than their published price.

Pewter Plates.—A5,480 (Watford).—The pewter plates you describe would probably realise 10s. to 15s. each. To value them definitely they must be seen.

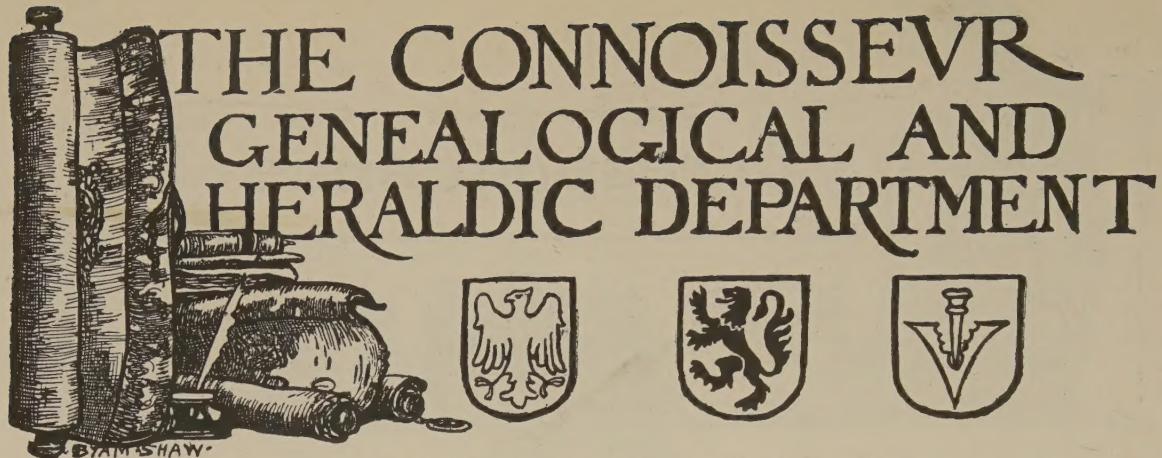
Wedgwood Medallions.—A5,491 (Burton-on-Trent).—Your Wedgwood medallions, judging from your description, would realise 12s. 6d. to 15s. each.

Signatures of John Ruskin and George Barret.—A5,492 (Norwich).—Your question is somewhat ambiguous, Ruskin's signature on his works was generally "J. Ruskin." There are two artists of the name of George Barret—father and son. To which does your enquiry refer?

Books.—A5,501 (West Kensington).—As the value of the books you mention depends largely upon their condition, it would be necessary for us to see them before giving the valuation.

Snuff-box.—A5,503 (Abingdon).—It is not possible for us to give a valuation of your snuff-box from your description. It would be necessary for you to send it to us for examination.

Engravings.—A5,511 (Birmingham).—We regret it is impossible for us to say the value of the engravings from a written description.



Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

LANGTON.—In searching for Chancery suits connected with Lancashire it is necessary to look through the Records of the Duchy of Lancaster, the County Palatine and the General series, before searching the MSS. calendar, the publications of the Lancashire and Cheshire Record Society, the Chetham Society, and also Ducatus Lancastriae. The following suit from the Duchy series mentions members of the Banaster family, one of the oldest in the county :—

“ To Sir Robert Rochester, Kt., no date, temp. : Philip and Mary.

“ Humbly sheweth your Orator, John Hunter, of Northolmes, co. Lancaster, That whereas one Henry Banaster, of the Banke, in Bretherton, co. Lancaster, Esquire, master of yr said Orator, is seised as of fee in one ‘ffyshyng’ called Merton Meare, and being thereof seised, on xv. day of March last past commanded yr said Orator to fish therein. So it is that one Richard Hurdesse, John Hunter, Henry White, and Thomas Gybонson, ‘with dyvse other Ryotuese and misorderd psонs to the number of ten psонs,’ assembled at the said Merton Meare at

the day and time aforesaid by command of one Thomas Hesketh, Knight. ‘And cruellye dyd make assaulte and affray upon yr sayd Orator, and hym did not onlye Stryke, Beate and Sore Wounde upon the head and oth’ ptes of his bodye, but also put yr sayd Orator in great pelle (peril) joopdye of Drownyng,’ and did ‘Mynasse and threate yr sayd Orator to kyll and Slee yf they can at any tyme mete wth him in place convenient for theyr purpas.’ And the sayd Syr Thomas Hesketh ys a man of great myght and possessyons and ‘greatlye kynned frendet and alied wth the sayd Countye.’”

The answer of Sir Thomas Hesketh, Knyght, to the “Sclaundrous and untrue” bill of compleynt of John Hunter.

Sayth that as to any “riott, Route, unlawfull assemble, Baterie, manase, threatning, unlawfull commandements,” &c., supposed by the said bill to be done by this defendant, “That he this defendant is thereof in any wyse not giltie.”

BOND.—Armiger (or Esquire) is a degree below knighthood, but above gentleman; he is in immediate attendance on a knight. All esquires had to be entitled to bear arms.

HATTON.—Military Service was the most usual species of feudal, *i.e.*, freehold tenure, under which the holder was bound to render service in war to his lord. Other incidents of the tenure were homage, fealty, relief, wardship, livery, marriage, and suit of court. This tenure was abolished and free and common socage substituted therefor 1660.

DRAKE.—The Will of Roger Drake is to be found among those proved in the Court of Husting, London, of which the following is an extract :—“ Roger Drake, of Stepney, co. Middx., Doctor of Physic. To Susannah, his wife, money and chattels so that she pay the sum of one hundred pounds to the two children of his brother Richard, and two hundred pounds to the four children of his brother John, on their coming of age or marriage, with interest at four per cent. in the meantime. To Roger, his son, he leaves his books, watch, and seal ring. Bequests of money to divers friends and relations, as well as to the poore of Epping, co. Essex. A certain plot of land in Gutter Lane, London, and his lands and tenements in the parishes of Tullough and Clownbough, in the county of Tipperary, Ireland, he leaves in trust for sale, the proceeds to be devoted to the discharge of certain debts and legacies, a portion of the surplus to be disposed of in placing his son Roger out as an apprentice and providing a marriage portion for Mary, his daughter. Mention is made of Roger, his father. Dated 24th July, 1669.”

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